



ABCSSS DATABASE*
BENTABAL COLLECTION*
THE REVOIR INTERVIEW*
PECHI VOL. 1*
MANDARINAS*
+ SUBMISSIONS

[REBIRTH]

[#4]

UNOBSTRUCTED

unobstructed

WELCOME BACK

It's been a while.

Our last issue came out in 2021, just before many of us relocated to the Netherlands. Back then we had no idea what lay ahead, but even as life moved forward, this project, and our connection to you, stayed on our minds.

Over the years, we've grown. We've learned, unlearned, and gained the tools to take this platform further: both in quality and purpose.

What started as a digital space to showcase the creative talent of our close friends, expanded to the ABC islands with each iteration, and now also the SSS, we aim to not only highlight talent but also spark reflection, educate and think about our history, our present, and the future we're shaping.

That's why this issue centers on rebirth. A word that can mean many things: beginnings, endings, grief, transformation, or simply entering a new chapter.

In this issue you will find articles, photography, poems, illustrations, minigames, interviews, and artist profiles contributed by creatives from the ABCSSS islands and their diasporas.

EDITOR'S NOTE

"Kita bo bril di palo"

In this issue, you will encounter religious imagery, discussions of grief and death, and explorations of decolonial thought. These themes intersect throughout the zine, reflecting our interest in identity, transformation, and this iterations theme.

Our space is one of research, reflection, and exploration, a place where we puzzle through and unravel the many intersections that shape our identities. In keeping with this issue's theme of rebirth, religious imagery and commentary naturally emerges. We want to clarify that none of our work is created with the intent to disrespect any belief system or ideologies. Everything in this zine is an act of self-expression, and that is what we strive to protect and celebrate.

At UNOBSTRUCTED, we believe in one thing above all: the rejection of bigotry, and the freedom to question, express, and understand.

As it feels like our realities are constantly collapsing, shifting, and evolving, remember that at the heart of your reality lies a community. It's in times like these that we need each other the most, find your people, protect them, support them, and nurture your community.

DON'T BE IGNORANT

KITA BO BRIL DI PALO

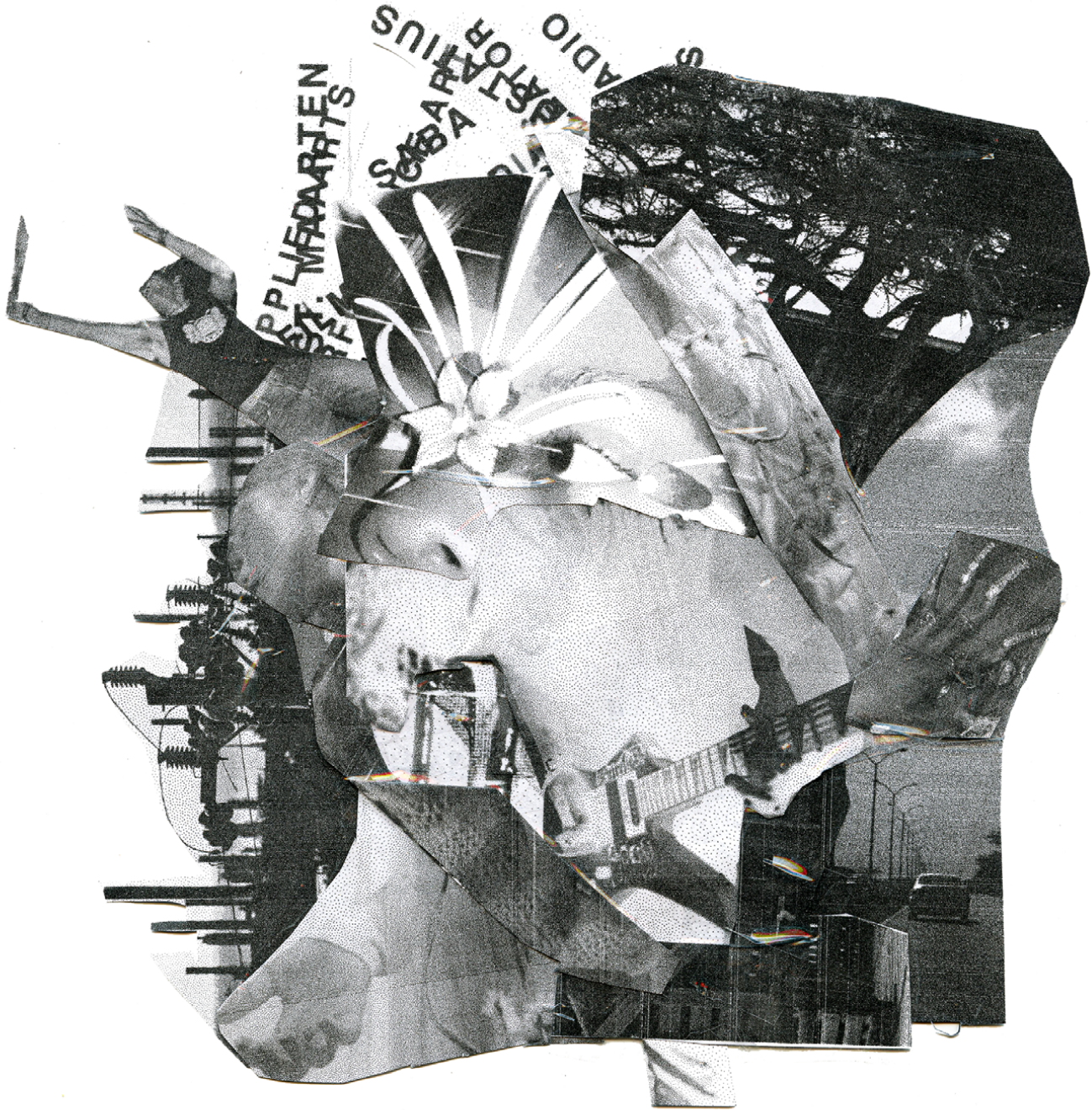
FREE PALESTINE, SUDAN, CONGO, YEMEN, HAITI, VENEZUELA

FREE THE CARIBBEAN

FREE ALL OF US FROM THE FALLACIES OF THIS SYSTEM

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[REBIRTH]

Mi ta karga bo riba mi lomba
Mi ta karga bo den mi kurason
Mi ta karga bo den mi wowonan

Uniko kos ku mi ta pidi bo ta pa yudami kita e kueru aki
Yudami bira ken mi tabata destiná pa ta
Yudami eskapa e herensia di mi mama

Mi ta ofresé bo mi sanger
Mi ta ofresé bo mi lágrimanan
Mama di nos tur, por fabor skucha mi orashonnan,
tuma mi ofrendanan y kubrimi ku bo santo manto

PARTEGONESIA BY DILAN ZAMORANO

ft. TYANA WINDSTER



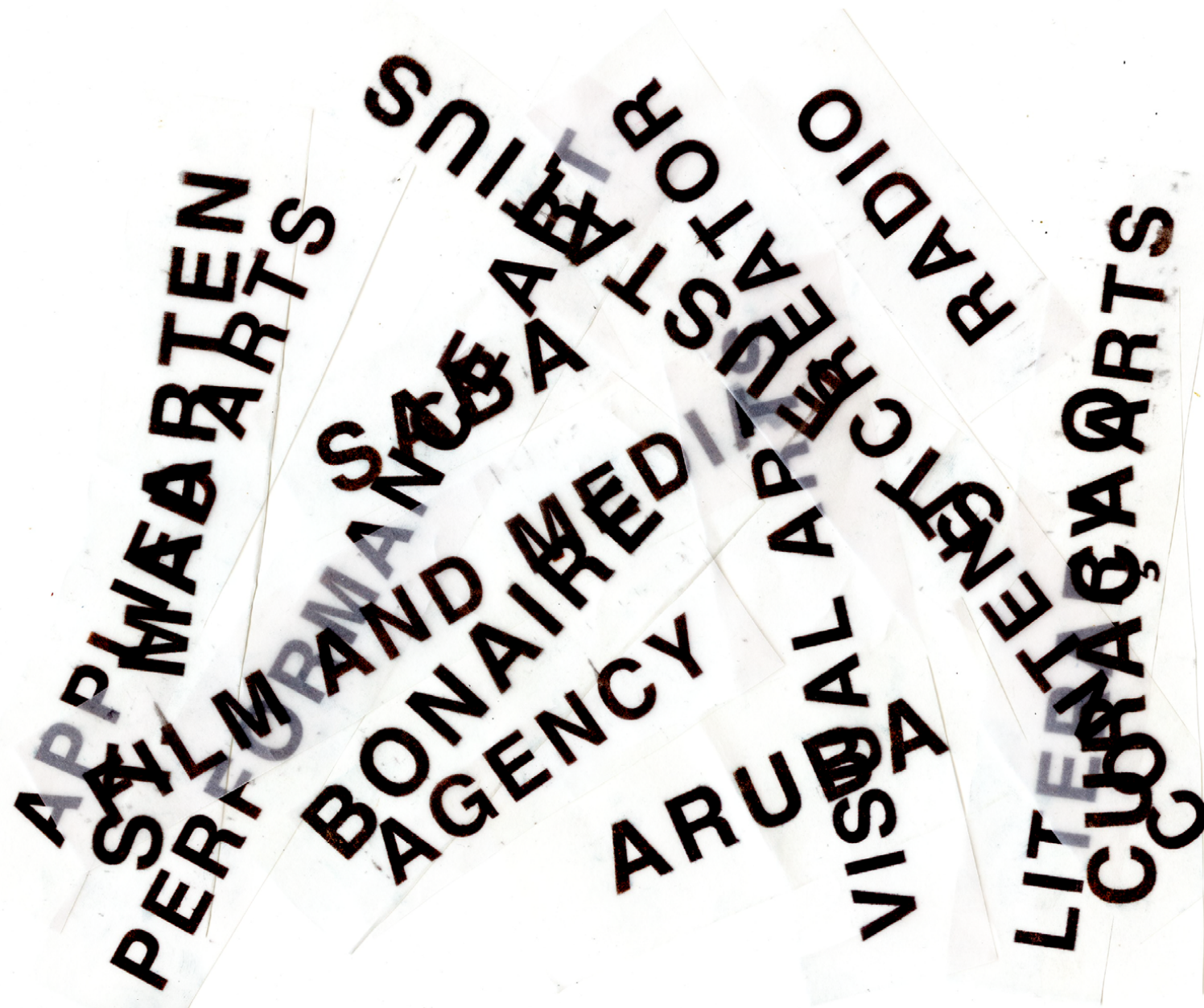




[The ABCSSS Creatives Database]

A Tool for Representation, Connection, and Infrastructure

The ABCSSS Database is a growing ecosystem connecting creatives from Aruba, Bonaire, Curaçao, Saba, Sint Eustatius, and Sint Maarten both on the islands and across the diaspora. Our initiative is to gather creators in the realm of, but not limited to, artists, musicians, writers, designers, filmmakers, and other cultural workers into one accessible archive that showcases the many creative hats we wear, all in the hopes of stimulating the creative sector on the islands and abroad.



Why It Matters

Representation is more than visibility, it's about infrastructure. Too often, people from the ABCSSS region working in niche or creative fields are isolated or invisible. By showing that ABCSSS creatives exist across every medium and niche, the platform creates recognition and possibility. Most importantly, it allows younger generations to see themselves in careers or paths they might not have imagined. It also invites everyone who joins to take themselves a bit more seriously. Writing a bio, linking a portfolio or body of work, these small acts become steps toward professionalization, or in a way that doesn't feel so rigid, a soft entry into owning your practice, even if someone is just starting out or figuring things out.

How to join the ecosystem

GO TO [UNOBSSTRUCTED.NET/DATABASE](https://unobstructed.net/database) TO START YOUR REGISTRATION

[1] NAME OR CREATIVE ALIAS

Start by entering your name or the name you go by creatively. This can be your full name, stage name, collective, or any alias you use to represent your work.

[2] ISLAND CONNECTION

Next, we ask which country or island you're from or connected to. This isn't about strict definitions, it's about where you feel you belong.

We understand the complexity and hybridity of identity across the ABCSSS region and diaspora.

[3] CURRENT LOCATION

Let us know where you're currently based. This can be anywhere in the world.

[4] ART FORMS

Choose your creative disciplines. As of right now, the categories are:

Music, Visual Arts, Film & Media, Literary Arts, Applied Arts, Brand, Performance Art, Agency, Radio, Zines, Platforms, Content Creator

You can select multiple, whatever you feel best represents your work. If something's missing, let us know; we're open to expanding the list based on what the community needs.

[5] BIO

This is the part where many people get stuck, and that's okay. Your bio doesn't need to be perfect. It can be:

A short sentence about your practice, a summary of your experience, or even an emoji if that feels right

Ideally, you describe a bit about what you do, what drives you, or what you're working on. Don't overthink it. You can also look at other entries for inspiration.

[6] PORTFOLIO

Paste a link to where people can see your work. This could be:

Your Instagram, a personal website, a YouTube channel, or anything else that showcases your practice

[7] EMAIL

We ask for your email so we can reach you if needed, whether that's to confirm something, update your profile, or share opportunities.

[8] MAILING LIST & CONTACT PERMISSION

You can choose to join our mailing list to stay updated on our projects, events, and new developments. We also ask if you're open to having your contact shared with partner platforms.

These include grantmakers, curators, and other creatives looking to connect or collaborate.



How We Plan Sustain It

Our primary way of sustaining the database right now is by using it as a tool for curating exhibitions and showcases, both online and offline. We've already launched the [PLAYGROUND] series online, which creates space for live acts, mixes, and performances.

We aim to bring this into physical spaces, where these acts can coexist with visual art, installations, and clothing.

Another major avenue, as we already mentioned, is through facilitating connections between creators and institutions, including other platforms, funding bodies, and collaborators searching for specific skills. In many cases, just having a public database is enough to spark new opportunities. If someone's looking for a particular creative, and that person has agreed to have their contact info shared, we'll make the connection happen.

We're also actively working to expand the platform into something more dynamic and community-driven.

Upcoming plans include:

Upgrading the website (UI/UX improvements)

Member login access so users can update their info on their own

A forum to encourage interaction, discovery, and collaboration.

The goal is to create not just
an archive, but a living,
growing ecosystem,
a space where ABCSSS creatives
can support one another, be
discovered,
and build new things together.

open call SSS islands

We're currently missing voices from the SSS islands, especially Sint Eustatius and Saba. And sure, small islands mean fewer people, but we'd like to change that. On our end, we'll be reaching out to platforms and cultural institutions in those areas to help spread the word.

In the meantime, if you're from there, or know someone who is, send them our way. Tag them, share the link, or just let them know they're wanted here. This only works if we all help shape it.

Inspired by our own curiosity and researcher itch, don't you ever go into Wikipedia rabbit holes? Or discover a new artist and start digging into their entire discography, their story, and ultimately their world?



[BENTABAL: community and representation]

Written by Angelo Werleman

b'a weit'e bentabal ta bin ey?

Bentabal means dreigend onweer, a threatening storm, bad weather. I came across the word while flipping through a Papiamentu–Dutch dictionary. It's one of those words I've probably read or heard a few times in passing in my life. Maybe in a weather report: "Na mesun momento un bentabal isola a forma na costa panort, den area di Natural Bridge y Andicuri." Or it may be something I can easily imagine someone's grandparents saying if they saw Brandon and Satori from **Lifeless Past** walking outside on a sunny day, dressed in all black with a Christian Deathband tee: "B'a weit'e bentabal ta bin ey?"

I find this word paradoxically fitting for the ABC ALTERNATIVE MUSIC ecosystem I found myself traversing here in the Netherlands. A shimmering wall of sound, a cathartic howl into the void. The parallel between the word bentabal and this scene feels natural, like a storm gathering quietly on the horizon. Some of it pulses with gothic melancholy and rhythms that want to make you dance. Some of it thrashes with blistering energy and reckless speed. Some of it drifts, intimate and shoegazey. It doesn't always fit into neat genres or categories. But it carries a certain tension: of otherness, of stigma, of being misunderstood.

In much the same way, punks, emos, and metalheads have long been misunderstood. Their aesthetic, attitude, and sound often provoke fear or rejection, especially on the islands, where these communities are still frequently seen *as cos di diabel*, satanic, druggies, potheads. The storm becomes a symbol of this perception: something dangerous, unruly, and unwelcome. But I believe like most storms, it usually ends in rain. And rain, despite its turbulence, gives life. It nurtures art, self expression but most importantly, a sense of belonging. A sound shaped by loud dissonance, held together by a community.

Growing up on the island, especially as part of my generation, my interaction with live music was limited. Outside of carnival parades, it often felt banal or uninspiring. It was usually either traditional Aruban music, which my younger self couldn't yet appreciate for its beauty or cultural weight, or your typical cover band playing familiar hits. Part of that disconnect was due to my age, part of it due to my taste at the time, but mostly, it was because I didn't have a clear overview of the music scene or even know what was happening across the islands, it wasn't represented in the media I consumed or the immediate environment.

Sure, I'd occasionally end up at events where bands like **Honeypot** were playing, like during events like Hi-Winds, but beyond that, I wasn't present in spaces like Café Chaos or Black Hog Saloon. I was simply too young for that. My generation, in many ways, missed the alternative scene in its peak, specifically the skate culture and alt music that peaked in the 90's early 2000's.

Still, I grew up surrounded by music, all kinds of it. From rock to hip hop, to salsa and vallenatos. My mom owned a bar-restaurant right next to her home, and I spent a lot of time around that place. When I was between 8 and 10, my oldest brother started teaching me how to play guitar. That's when I first came across artists like Marilyn Manson, Nirvana, and Blink-182. laying the first foundation of "rock" music in my young mind. This same brother used to skate and play with different bands back in his teen years, as the story goes.

Fast forward a few years, around 2018 when I started making music myself, Jadah's father, a seasoned music nerd, began putting me on to all kinds of artists and bands from abroad. Bands like Mogwai, Sebadoh, Nine Inch Nails... and also groups from the islands such as **Green Lizard**, sparking a new outlook on alternative culture.

Then when I moved to the Netherlands and started meeting more people from the islands. At one point, I began hearing names like **Toto Boroto** and **Santo Blanco**. My curiosity was sparked, and I started diving deeper into their discographies and learning more about who they were. That's when I discovered the connection between Diablito Skateboarding, whom we interviewed back in 2021 in our second issue, and Efrem Angela. Here I began to see the broader ecosystem around the skateboarding scene and music on the islands.

In April 2023, I reached out to Efrem. I sent him a message introducing myself, UNOBSTRUCTED, my music, and my interest in documenting him. He invited me to their band rehearsal at Notenpret (OCCII), where I met the rest of the band: Brandon Schotte, Lili Bos, Luca Fiendri, and Andrew Tseng. The next day, they had a show at Cinetol, where I took my first concert photos and videos.

Brandon, who also plays bass for Toto Boroto, introduced me to another band he drums in: **Lifeless Past**, a duo consisting of him and Injerreau "Satori" Cijntje, both from Curaçao. I immediately felt welcomed in their circle. I began tagging along with **Lifeless Past** whenever I could, documenting their performances, taking photos, and gradually developing my filming and photography skills in the process.

Through that, I started meeting more people from this ecosystem. Eventually, I met Kevin Schuit at a Rolando Bruno show that Brandon had invited me to. Kevin is one of the minds behind **badtime**, alongside Ioana Ciora, and also part of **Santo Blanco**, which he plays along with his brother Nick Schuit, Maurice Abath, and Luca Trappenberg .

Kevin was also in a duo with Efrem called **The Sasters**, and member of the Surf and Punk band **Frankenberries**, along with Satori, Eric Hassell, and Manuela(?) (i had a hard time finding her full name).

This overlap of bands, shared roles, and collaborative spirit is something I found central to this ecosystem. It's a community held together by a deep sense of connection, trust, and friendship. The more time I spent around them, the more I came to understand that it's not just about the music, it's about the network of relationships that keep the scene alive.

(IN)VISIBLE REFERENCES

I was first introduced to the concept of representation during my first year of the Media and Culture program, and it has since become a foundational pillar in both my academic work and my understanding of media as a whole. One of the core questions I return to again and again is: How is the subject presented and represented? This lens shapes how I engage with the media, both analytically and creatively.

Stuart Hall, whose work has been central to cultural and media studies, defines representation as "the production of meaning through language." In my case, that "language" takes the form of archival work and documentation, through which I assign meaning, context, and visibility to people, scenes, and histories that have often gone unnoticed. Hall elaborates:

"Representation is the way in which meaning is given to the things depicted. It is not the things themselves, but the meanings that we attach to them that matter."

Understanding representation in this way has allowed me to critically examine not just what is shown, but how and why it is shown, and to consider the cultural, historical, and political contexts that shape meaning. Most importantly, it has helped me see how representation can function as a tool for empowerment. In this case, the scene I am documenting and the bands within it can serve as vital references for our own people, creating visibility, memory, and pride where it may have been lacking before.

Maybe one day, the first rock song a kid learns on their guitar will not be Smoke on the Water or Smells Like Teen Spirit, but one of our very own.

WHAT'S NEXT

My self assigned role in this ecosystem and my body of work is one of documentation and preservation, driven by a deep longing for our own references. So what is the next step? How do I continue to scratch that itch?

Upon meeting all these people, I often brought up the idea of a documentary series surrounding the scene, an idea that has received nothing but support from the artists themselves, many of whom have dreamt about it at some point in their careers. Since I began documenting, I have been compiling material to create a pilot for this series. As of now, I mostly have footage of **Lifeless Past** and **Toto Boroto**, a live performance by **badtime**, and photographs of other artists. The most recent documentation is the making of Toto Boroto's upcoming project. Hopefully, before the year ends, we will have something ready to share from this series.

The possibilities are endless. If the goal is to showcase and highlight these scenes, there are many ways to do it. So this is also a call to anyone interested in this scene, or in the scenes they are part of, to take the initiative to showcase, document, or simply show up and represent their communities.

My own involvement in the scene has slowed down over the past few months due to other ongoing endeavors. But this also opens up space for others to contribute. If you have been thinking about documenting any part of the ABC alternative music scene, this is your sign to start. Whether through interviews, flyers, recordings, memories, or archives, every piece helps build a shared history.

For example, Brandon often documents independently while attending shows abroad with **Lifeless Past** or traveling across Europe with Kevin during their **badtime** tour (keep an eye out for these). He also co-hosts the radio show **Radio Malandro** with Matthias Carter, where they spotlight and discuss alternative music from the Caribbean islands.

In a slightly different but equally relevant space, there are people like Selwynd de Windt and Mathijs Reinen (Rozaly), who run Ranson, a platform that showcases Caribbean vinyl culture and its wider influence. Most recently, they released a documentary to accompany the compilation album Roadfever, highlighting a new wave of rhythms emerging from islands like Saint Lucia and Dominica.

I've also come across the Aruba Rock Archive YouTube channel, where much of the music I've mentioned is archived, along with hidden gems from Aruba's alternative scene, including bands like **XQ's**, **Concentrated Piss**, and **Unwanted by Neighbours**. Luango297 has also produced a documentary centered on Tambú y Baile, further expanding the scope of our musicological repertoire across diverse genres and communities.

There have been a handful of videos and documentaries made about different genres on the island, but I believe it's important to continuously revisit and reinterpret these musical practices within our contemporary context.

I'll leave it here for now. This wasn't meant to be a deep dive into each individual band, but rather an introduction to my interpretation of this ecosystem, the motivations behind my involvement in it, and a showcase of some photography I hope you'll enjoy. Check out all the bands, artists, and creatives I've mentioned, and support the scenes that resonate with you.

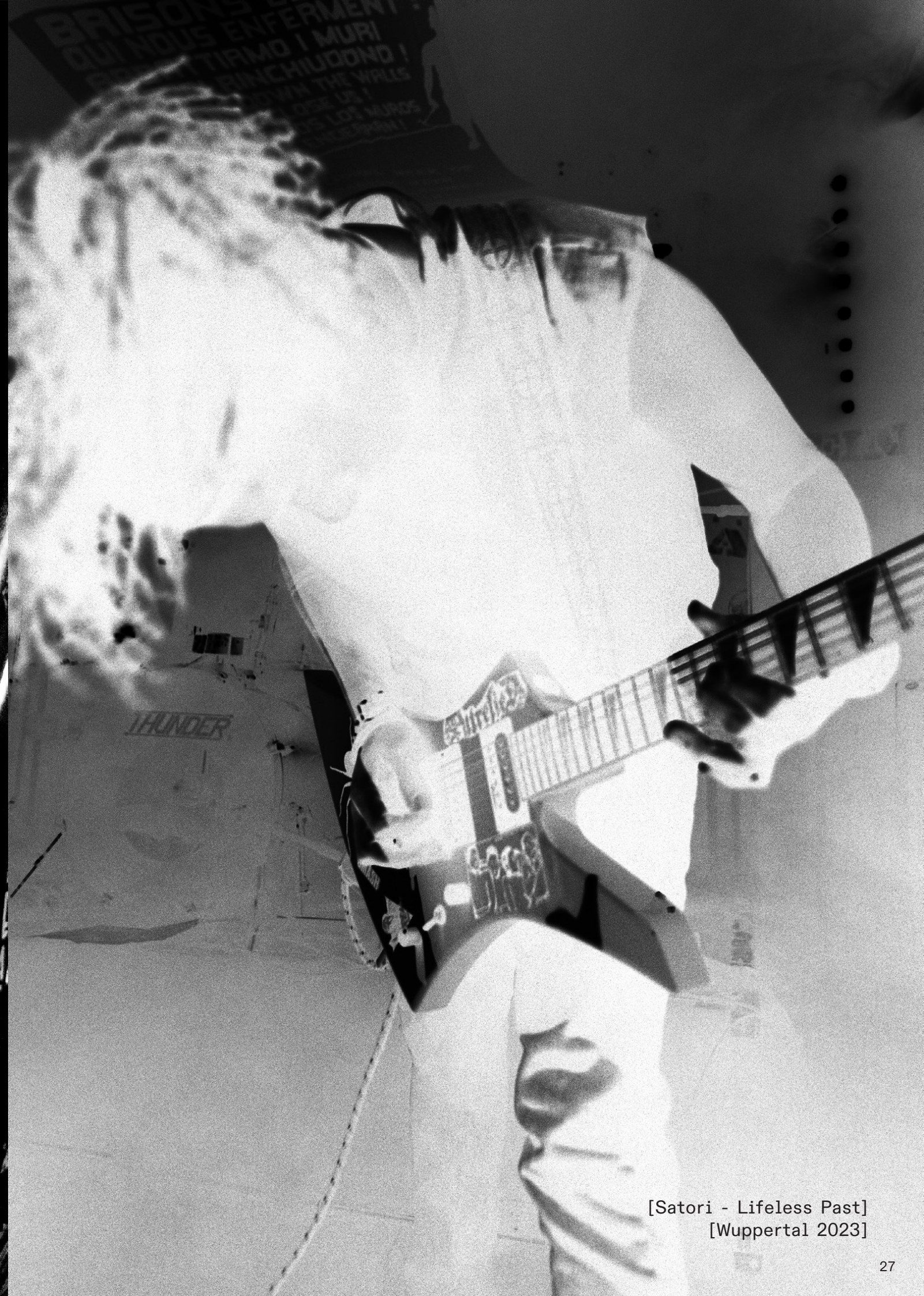


[Brandon - Lifeless Past]
[ADM Fest 2023]





[Lifeless Past]
[Bremen 2023]



[Satori - Lifeless Past]
[Wuppertal 2023]

[badtime]
[Skatecafe 2023]



[badtime]
[Skatecafe 2024]



[Toto Boroto]
[OCCII 2023]

[Toto Boroto]
[OCCII 2023]



[Santo Blanco]
[OCCII 2023]



[Lifeless Past]
[Breda 2023]

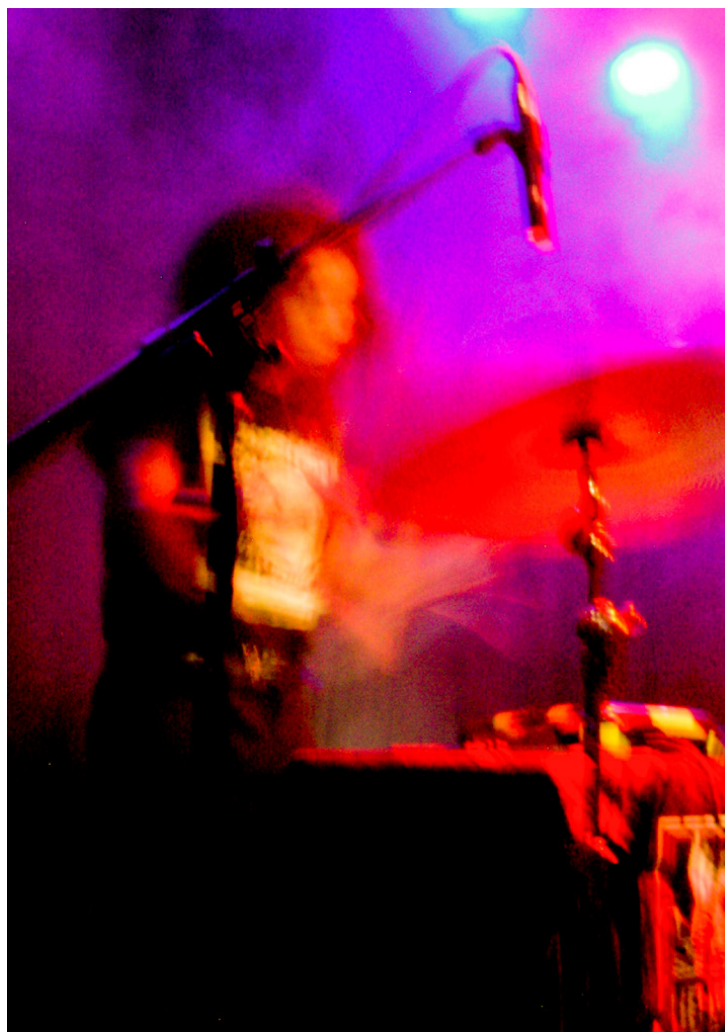




[Lifeless Past]
[Cinetol 2024]



[badtime]
[Garage Noord 2024]



[Lifeless Past]
[Cinetol 2024]



[Lifeless Past]
[Cinetol 2024]





Fairy Garden, Zjilea, 2025



Zjilea spring/summer collection, 2025

Zjilea
In your element

AMSTERDAM

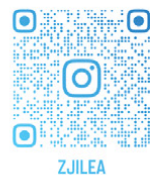
Founded in June 2024 by Charlevienne Ortela, ZJILEA was born out of a deep personal love for nail art and the joy of getting her own nails done. What began as a passion quickly evolved into a bold vision: to create a brand where self-expression meets innovation, and every set of nails becomes a wearable masterpiece.

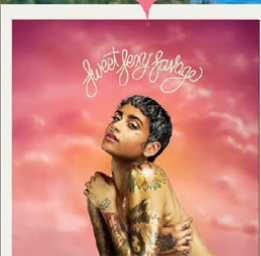
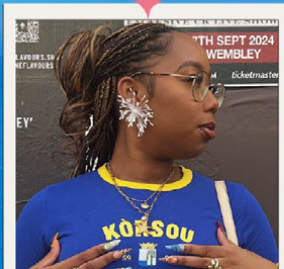
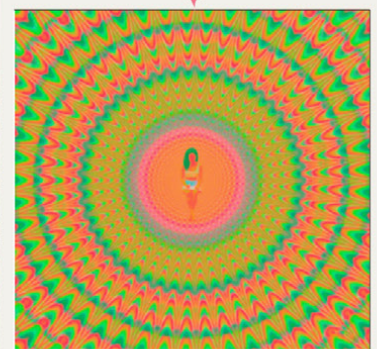
ZJILEA is an innovative press-on nail brand inspired by the Papiamentu phrase for “in your element,” capturing the spirit of confidence, authenticity, and style. With a focus on high-quality, meticulously crafted designs, ZJILEA transforms ordinary beauty routines into extraordinary moments of self-celebration.

Each collection is a vibrant invitation to express your individuality — whether you're feeling fierce, playful, elegant, or bold. At ZJILEA, nails are more than accessories — they're art, attitude, and identity. **Step into your element. Embrace your expression. Discover ZJILEA.**

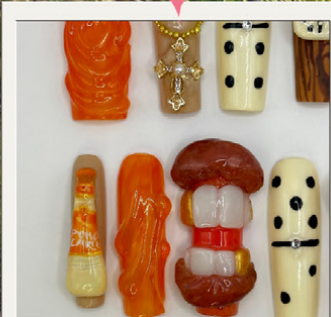
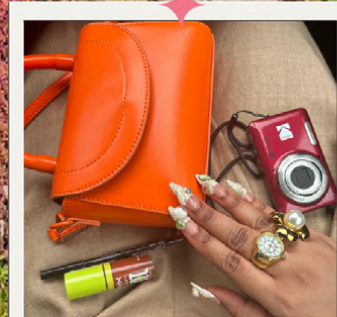


Zjilea: Bold & Unapologetic Project
Photography by
NEVETS (@it_nevets)
Creative direction by
Charlevienne Ortela





CHARLEY



ABOUT ME!

What's a current obsession that's driving your art?

My current obsession would be flowers, specifically Island flowers. A longing to go back to my Island and become one with the nature. Everything island related, the music, the people, is what drives me.

What's one thing you always come back to in your creative process?

I always circle back to the core/purpose of why I'm doing it. I ask myself "Why am I doing this?" It must bring me peace, bring me joy, allows me artistic expression and the ability to transfer the same joy I feel, to someone else.

Is there anything else, besides nails, that you would like to explore later on?

I would love to be a Creative Director, would definitely love to explore this more in the future. I love bringing different ideas to life and dividing them in different steps and somehow making them real. Besides that, I would love to be a florist, dabble in ceramics, draw, and a be DJ in this lifetime. Everything in due time of course! ;)

How does your "alter ego" differ from your real self?

My "alter ego" is a bit more expressive in a sense, She allows me to be as expressive as I want to, as loud as I want to. Me personally, I would describe myself as a bit more quiet/reserved, but my art it speaks loudly when they walk into a room. They're two different worlds, but at my core we're the same.

What's one advice you'd give to people wanting to make their dreams a reality?

Just do it, just start with it. Don't overthink it. Just start with whatever means you have! Also talk to people around you and go to events that relate to whatever it is you want to achieve and network! This will give you extra tips and encouragement to start actualising your dreams!!!

What's one fashion item you couldn't live without?

Earrings. Like, I LOVEEE my earrings! that's my #1 go-to. Once I've even left the house without earrings on and have bought new ones on the way.

"Everything YOU can Imagine is Real." - Pablo Picasso

How would you describe yourself in one sentence?

I would say I'm an Island girl through-and-through! I'm a girl who's fascinated with everything artistic. I love colours, I love art and I love using art as a method of self expression <3

Who are the people that inspire you the most?

My parents inspire me the most, especially my Mom. I would also say Caribbean Women inspire me in all ways and forms. I admire their resilience, self expression and the way they live really colorfully and boldly while being unapologetically themselves.

In what colors do you see the world?

My world is really colourful, I can't limit myself to only a few of them!

What are your top 3 favorite movies?

I love The Cheetah girls, Bring it on movies, and all of the Twilight films. That totally embodies childhood me!

What's your go-to lip combo?

Nyx liner Espresso paired with Fu\$\$y Heat from Fenty beauty.

If you could only listen to one artist who would it be and why?

Hmm, that's really hard to say there's just so many to choose from...If I had to pick one Artist it would be Beyoncé because she has a lot of variety in her music catalogue.

How can other people start living in their Element?

I would say just by being authentically you. If you're confident on the inside it will naturally radiate on the outside. And when you're in your Element, that's your image. Once you truly embody that essence you need to go all out! Don't overthink it. If you want to be loud? Be loud. Because that's the way you'll feel the most comfortable and fully embrace living in your Element!

Colleges: High

Interview and
edit by :
- ✨SMR ✨



[Starting and Thriving as a Creative on the ABCSSS Islands]

[A Conversation Between: Gyonne Goedhoop and Ana Maria Hernandez]

Gyonne Goedhoop and Ana Maria Hernandez are two cultural professionals, creatives, and community builders working across Aruba, the Caribbean region, and the Netherlands. With years of experience navigating institutional networks, developing platforms, and producing meaningful projects on and off the islands, they bring their lived knowledge to this conversation.

Their careers reflect different paths but shared values: rootedness in the Caribbean, a commitment to cultural development, and a love for experimentation.

Gyonne has a decade of experience in the cultural sector in NL and between and on the islands as a grant writer, curator, coach podcaster and (artistic) researcher. She is the co-founder of Counter/Narratives and has been working as a cultural freelancer through Kreashon Konstante as a grant writer; programme maker; podcast maker and cultural policy advisor.

Ana Maria Hernandez is an art historian and cultural producer raised and based in Aruba. In 2019 she founded Plataforma Aruba, an arts and arts education platform. Since 2024 she has been the Scout for the ABCSSS region for Creative Industries Fund. In 2025 she started RAAI, a new art center in Aruba creating spaces for art and community on the island.

In this informal but intentional exchange, they offer guidance, anecdotes, and practical advice for emerging artists and creatives from the ABCSSS islands who are ready to take the next step. This conversation is here to demystify terms like “grants,” “networks,” or “platforms,” and instead, focus on what really matters: clarity, care, experimentation, and community.

Ana: So Gyonne, let's start simple. Let's talk about our experiences when we decided to return to the islands as a creative. I came back about seven years ago, and one of the biggest differences I noticed immediately was how much my understanding of the Dutch system helped me, things like how to apply for funding, what open calls were, or how cultural institutions worked. It gave me a kind of map. And I think that's something emerging creatives really need to consider: getting to know the landscape, wherever you are.

Gyonne: Exactly. In the Netherlands, institutional access is more structured. On the islands, it's often individuals who drive things forward. So even more reason to do that first round of scouting. Ask: *Who gives funding? Who offers platforms? Who teaches? Who is doing similar work?* And don't forget to look for the people behind the institutions. Many things happen through personal connections and collaborations on the islands.

Ana: That brings us to networking. Everyone tells you it's important, but no one really tells you how. For me, I struggled with it too. It was hard to talk to people when I had no clarity myself about what my next steps were. How can I connect with this new contact if I don't know what I need or what I can offer yet? But then I realized, you don't have to know everything from the get go. No one should expect that from you. Focus on the conversation. What are you trying to learn or share?

Gyonne: That's a great point. Also, know where you are in your own process. Are you still orienting, just looking around? That's okay. You don't need to be super extroverted. But if you're in the execution phase, if you have a concrete idea or project, then yes, it's time to connect, ask for help, or collaborate.

I always tell people: it's not about copying what someone else is doing. It's about understanding how your work fits into your context. What already exists? Who are your peers? That way, you understand your niche. Maybe you're the only woodworker doing experimental design, that's useful to know.

Ana: True, and context matters. On the islands, we often don't have websites or formal portfolios, so it can be hard to find each other. That's why being versatile is so key. Unlike in big cities, where you can specialize, here we often have to wear many hats. You might make two custom tables a year and the rest of the time do installations or workshops.

Gyonne: Same here. My projects take different forms, podcasts, exhibitions, lectures, and that flexibility helps. Especially now that I'm based fully in Aruba again, having that hybrid experience in the Netherlands gave me a toolkit. But it was also timing. A lot of doors opened because there was already momentum from generations before us.

So let's talk about money. How do you sustain your practice?

Ana: For me, it's all about balance. Use funding strategically. If you're a painter and you sell to tourists, try to have a few pieces that are easy to reproduce. Use those for income. Then save your energy and funding applications for the experimental work. You know, the stuff that feeds your soul or pushes the boundaries. That stuff that brings the artistic discourse of your context to the mainstage. That work that wants to be part of an artistic presentation, like an exhibition for example or a publication.

Gyonne: Yes! Funding should support your research, your risks, your long-term growth. But you also have to be real: the money won't always come right away.

Ana: I had to get a flexible part-time job in the beginning. That job gave me room to keep building Plataforma Aruba. It's okay to have a job outside of your artistic labour while growing your creative work.

Just make sure it doesn't swallow you whole. Give yourself a one-year limit if you can. Because long gaps in your portfolio are hard to explain unless you contextualize them really clearly. And always try to produce, even at a slow pace, even when you are exhausted. Take 30 mins a day to just create without other restraints.

Gyonne: Speaking of explaining, grant writing! Be clear. Say what you're doing, why, and how in plain language. Avoid the fancy words. Committees don't have time to decode your poetry while they are reading hundreds of applications in a short span of time. If your friend who knows nothing about art can't understand your idea, go back and rewrite it.

Ana: Yes, people often wonder why it takes around 3 months for the fund to get back to you on your application. Meanwhile the committees are reading piles of applications and trying to understand the vision and mission as best and efficient as possible.

Another tip is to tailor your application to the fund. Don't force your project to fit just because the fund sounds big or fancy. Make sure the mission of the fund aligns with your 'why.'

Gyonne: Email them. Call them. Some even have WhatsApp now. Ask if your idea fits before writing ten pages. And also, keep in mind: not every fund includes the ABCSSS islands. Check the fine print. Especially with Dutch private funds. You don't want to spend hours writing something that's ineligible.

Ana: One last thing: rejection is normal. I've had institutions say no, even though I have done projects for them. There is no way you can avoid a 'no' once in a while. Sometimes it's not about the quality of your work but the clarity of your explanation. Or the fact that you sent your application just when they awarded the budget already. The famous 'landing just below the funding cut-off'. It happens to the best of us.

Gyonne: So true. And finally, if you're scared to take the next step, just know this: your voice matters. We need your stories, your questions, your experiments. The ecosystem is still being built, and you are part of that. You don't need to have it all figured out. Start where you are, with what you have. And connect. We're here too.

What We Hope For

An ideal creative ecosystem in the ABCSSS islands would include access to funding that's tailored to our context, more spaces for presentation and community, and mentorship systems that demystify the journey. It would respect grassroots approaches and allow artists to experiment without fear. But until then, we build with what we have: each other, our histories, and our imagination. And if you're still unsure, just take one step. Then another. You're not alone.

Go to [www.kreashonkonstante.com] or [culturallyservices.com] for more information about Gyonne's work as a grant writer, cultural consultant and coach.

To find more information about funding and residency opportunities for the Caribbean, check out *the Mobility Funding Guide to the Caribbean* [<https://on-the-move.org/resources/funding/mobility-funding-guide-caribbean>]

If you are looking for funding for you or your projects, use the *Rijkscultuurfondsen Funding Guide*.

CULTURALLY* plataformA

SALT.
ART MEDIATION & MANAGEMENT

WHERE HAVE I BEEN?

Welcome back

Hi guys, it's been a while. The last time I did one of these "life update" essays was back in 2020 when we launched our first magazine on Instagram. I was 19, constantly online, and figuring things out one chaotic thought at a time. A lot has changed since then. In 2021, I made the big move from Aruba to the Netherlands to start my studies and (I thought) find something that felt familiar. Spoiler alert: nothing about it felt familiar. The transition hit me hard; mentally, emotionally, and physically. I was homesick, confused, and felt like I had to relearn everything I thought I knew about myself, my identity, and the world around me. Adjusting to a new country while balancing school, trying to make friends, staying afloat financially, surviving public transport, and dealing with gloomy weather wasn't easy. But in the mess, there was growth. I found new people, had experiences that shaped me, and slowly started to build a clearer picture of who I want to be and who I've always been deep down.



My creative journey

The first few years here felt like nonstop trial and error. But somewhere in all that chaos, things started clicking.

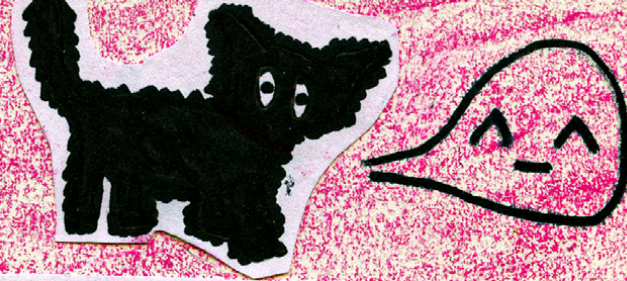
I've always known I'm a creative person, but I didn't always know how to channel that energy. Music has always been one of my biggest passions, I just never knew how or where to start without getting overwhelmed. In 2022, I brought my dad's old Traktor deck with me from Aruba and started experimenting. It was frustrating, not gonna lie. But little by little, I started finding sounds I loved, figured out the kind of energy I wanted to bring into a space, and began expressing myself more confidently through music. By February 2024, I played my first

B2B with my bestie bae lnth3fl3sh at OX.space and I loved every second of it! Still, I had no clue how to get more gigs or navigate the next steps, so I joined a DJ workshop to see if I'd missed some key tips and tricks. Honestly, it was one of the best decisions I've made. It gave me structure, helped me stay consistent, introduced me to amazing people who share the same love for music, and opened the door to my first gig at Skatecafe.

From there, things started falling into place. I locked in a summer slot at SkateCafe and started playing at house parties to sharpen my skills. Somehow, that led me to a gig at Ruigoord for a sSSsSSs gathering. I didn't even realize it was at Ruigoord until later, and once I did... I was *so* nervous. Like, genuinely wanted to cancel. But I knew I couldn't back out. I had to start playing at 5AM, and it was freezing and pitch dark outside. But by the time I wrapped up at 7AM, the sun was out and it was warm...kind of surreal. The whole night was magical and unlike anything I'd ever experienced. Since then, I've gotten to play at SkateCafe again, Sexyland, Skatepark Noord (now PARK) and also got the chance to broadcast TAMACORE VOL. III on NTS Radio! At the same time, I've also been building up my YouTube channel; doing vlogs, showing bits of my life with my friends, and yes, recording us playing video games like the nerds we are. I want to lean more into gameplay content too, since vlogging takes more editing time.

My academic journey

Meanwhile, I've been deep in my studies in Interdisciplinary Social Sciences, with a second minor in Orthopedagogy. I've learned a lot about supporting children and youth, which I value. But what's truly captivated me is research, especially when it intersects with culture, race, gender, and inequality. Over the years, my interest in post- and decolonial studies has only grown stronger. It's guided my academic journey and shaped how I see myself in the world. One thing that became really clear to me during my studies is how little representation there is for people from the ABC islands in Dutch academic spaces. That gap led me to write my Bachelor thesis on the sense of belonging among students from Aruba, Bonaire, and Curaçao in Dutch universities. I used qualitative research to center our voices, those of us figuring things out in spaces that don't always see or understand us. That project changed everything. It made me realize I want to keep doing this kind of work: building an archive, telling stories, and creating space for others like me. Not just for now, but for future generations who deserve to see themselves reflected in research too.



What's next?

Right now, I'm applying to the Research Master's in Social Sciences, and it feels like everything is aligning. The experiences I've had, both academic and personal, have shaped a direction I'm genuinely proud of. These past few years have taught me that this journey isn't linear. But through all the chaos, I've gotten closer to what truly matters to me: telling stories that need to be told and carving out space for voices that haven't been heard yet. Music continues to be a huge part of that journey too. Whether it's through DJ-ing or producing, I need to stay connected to it. This year, I really want to experiment with new genres, especially ambient sounds, and finally start producing more seriously. Most of all, I want to tick things off that bucket list I've had for years: make music, do research, tell stories, and pour my energy into the things I love. I can't wait to share it all with you, whether it's through the magazine, articles, vlogs or sets. Soooooo, stay pending! :)



Love,
Jadah Kelly AKA tamacoochies



DO
YOU
HAVE
A
TAMACOOCHIES
SHIRT?

☐ YES

☐ NO



The writing and research process of my thesis has truly been a cool, but stressful, experience. I already knew I wanted to write something surrounding ABC students and their experiences, since it's something I've been wanting to write about and do research about during my academic career. I already did a group project in 2023 surrounding ABC students and their experiences in the Netherlands when considering the colonial past, so finally getting the chance to write and do my own research was exciting. At first it was difficult to get feedback from others in my class, since most of them didn't have any knowledge regarding the ABC islands, which resulted in getting questions like: "Why don't you only focus on one of the islands?" or "How much do these islands overlap in their experiences?". Since these three islands are the only islands that speak Papiamentu/u, for me it was important to include all the three islands in this research since this fact makes them all so special. Having a talk with 6 ABC students felt kind of therapeutic: talking about our similar experiences in the same space, how that makes us feel and how that can change once your academic space consists of more international students compared to Dutch students. Also the feeling of betraying your own island by coming to study and work here was a topic that kept coming back with the feeling of losing one's cultural identity while being here.



Introduction & Motivation

As a student from the ABC islands (Aruba, Bonaire, Curaçao) studying in the Netherlands, I've come to deeply reflect on my own position within Dutch academic spaces. The homesickness, identity confusion, and feelings of exclusion I've experienced aren't just personal: they're part of a larger, shared experience rooted in colonial history. This research was born from a need to explore how ABC students navigate their academic lives in the Netherlands, and how their sense of belonging is shaped by language, race, and cultural dislocation. Although we are Dutch citizens, many of us are treated as outsiders. The lack of local higher education opportunities forces us to migrate, contributing to a brain drain on our islands. While we are here to pursue our goals, our presence is often misunderstood or overlooked, especially in academic discourse. I wanted to address this gap by centering ABC voices and experiences, using a qualitative approach to gather in-depth insights.

Research Design

This research focused on four main themes:

Sense of belonging | Institutional racism | The insider/outsider paradox | Mental health

To explore these, I conducted semi-structured interviews with six students from Aruba and Curaçao (unfortunately, no students from Bonaire participated). Each participant had completed at least one semester at a Dutch university. Their stories were analyzed to reveal common threads and differences, especially between those in Dutch-taught and English-taught programs.

Inclusion & Exclusion

Feelings of exclusion were deeply tied to students' fluency in Dutch and their comfort within Dutch culture. Those in Dutch-taught programs often struggled to engage in casual conversations with peers, let alone participate in group work or express themselves freely in class. They felt out of place and overly self-aware. By contrast, students in English-taught programs felt more at ease, especially because they shared similar experiences with international classmates. "They're going through the same thing. They also left their homes, came here, are meeting completely new people in a new city," one student said, reflecting a more collective sense of belonging in these environments.

Institutional Racism

Institutional racism manifested differently depending on the program's language, but it was present across the board. Students spoke of backhanded compliments about their Dutch, constant questions about where they're from, and ignorance around why ABC students have Dutch passports. These were rarely overt acts of racism, but their subtle nature made them even more draining. This created a recurring feeling of being "othered" in academic spaces, regardless of legal status or citizenship. Outside the university, these frustrations didn't go away. Students described feeling judged for their accents, often being spoken to in English by default, and facing remarks that revealed how little people know about the islands. Skin tone also became a point of tension, especially for lighter-skinned students who were told they "don't look Caribbean." One student reflected, "The Caribbean is so diverse. But here, we're constantly challenged about our identity."

Identity & Duality

The tension between being both insider and outsider came through clearly. Students often related more to international students than to Dutch peers, even though they were officially considered "domestic." This disconnect stemmed from both cultural difference and colonial history. As one student put it, "I know I'm not Dutch. Just because I speak the language and have the passport doesn't mean I am. I don't feel connected to Dutch culture." This duality also led to feelings of cultural betrayal. Some felt that adapting to Dutch norms made them lose touch with their Caribbean identity. Others described a constant push and pull: moments of reconnecting with their culture followed by periods of detachment during long stretches of academic pressure. "Sometimes I forget it a little bit, and I'm just a student," one shared.

Mental Health & Support Gaps

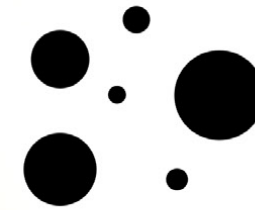
Most students experienced mild mental health struggles such as homesickness, isolation, academic pressure, but rarely sought help. Those who did often found the support lacking. The cultural distance between them and university counselors made it hard to feel seen or understood. "I need you to tell me it's going to be okay," one student recalled, describing a frustrating meeting with a study advisor. The generic advice offered didn't address the emotional complexity of their situation. This often led students to internalize their struggles and figure things out alone, reinforcing their sense of isolation.

Conclusion

This research highlights how ABC students in the Netherlands navigate layered forms of exclusion rooted in postcolonial dynamics. Their sense of belonging is shaped by language, cultural gaps, institutional blind spots, and deep emotional adjustments. While English-taught programs tend to offer more inclusive environments, the challenges remain profound. Dutch universities must recognize the unique position of ABC students, not just legally, but culturally and historically. That includes hiring more diverse staff, offering culturally responsive mental health support, and integrating decolonial knowledge into curricula. These aren't just structural changes, they're necessary steps toward making sure students from the Caribbean are not just present, but truly included.



Fostering Connection
Archiving Creativity



unobstructed.net/database

[MI TATA SU CAS]









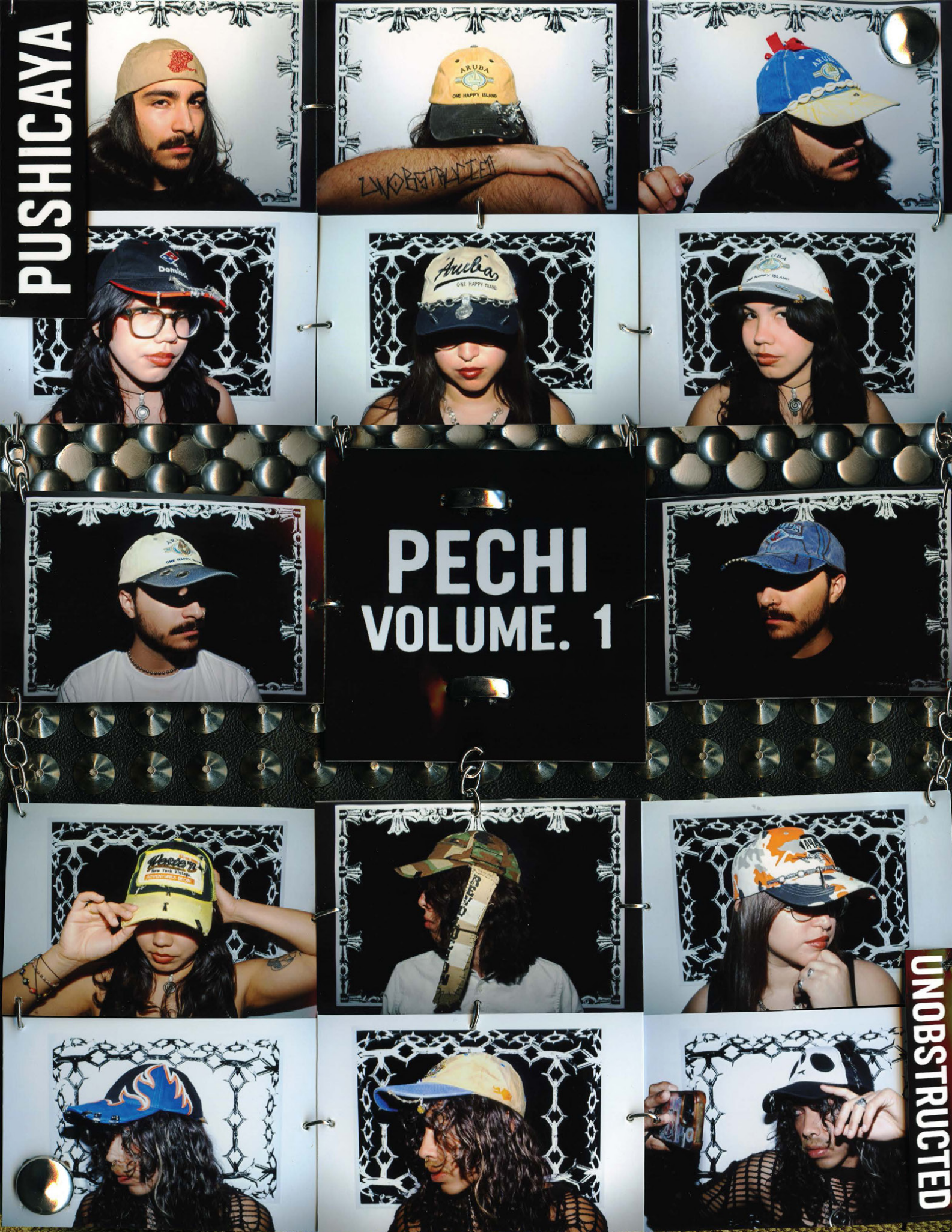
[MI TATA SU CAS]

NA AÑA 1978 MI TATA A LOGRA HAYA SU TERENO, 1984 ELA CUMINSA LANTA SU FUNDESHI, MASOMENOS 845 BLOKI 6''. TUR DIA DESPUES DI TRABOU ELO PREPARA SU MATERIALNAN PA E SIGUIENTE MAINTA, 50R, E LANTA PAR BLOKI PROME CU E BAY TRAHA. CU HOPI PRECISION, DETERMINACION, PASENSHI, Y AYUDO DI FAMILIA Y AMIGONAN ORA TAWATA TIN MESTER. PERO PRACTIMENTE RIBA SU MES, ELA KEDA CLA NA AÑA 1991.

11 AÑA DESPUES ESAKI A BIRA E CUNA UNDA MI A CRECE.

MI TATA, SIMPLICIO "SEMPO" JUAN ENRIQUE WERLEMAN (1957), UN HOMBER HABIL Y INDEPENDIENTE, CU UN CARACTER FUERTE CU SEMPER A PUSHA PA PARA RIBA SU MESUN PIA NAN.

DANKI TATA.



PUSHICAYA

For di un edad hoben, mi lo mira mi **MAMA** piki mueble, paña y obhetonan di caya, cu hende lo benta afo. E obhetonan tabata bini den forma di donacion di amistad, y famia tambe. Mi mama semper a mira un balor den restorando y salbando e obhetonan kibra, dunando nan un bida nobo. Esaki a bira mi fundacion di mi practica di **UPCYCLE**.

Mi perspectiva su desaroyo tocante Aruba y e Caribe su **HISTORIA COLONIAL** a cuminsa, mirando mi bini-da na Hulanda den 2021. Mi a bini pa studia instructor di deporte, y tabata enfrenta cu un obstaculo den mi prome aña escolar. E demografico di mi estudio tabata consisti di mayoria Hulandes blanco ignorante, y mi a experencia un inhabilidad pa por traha conexionnan substancial, den contras cu compañeronan di scol hulandes na Aruba. E sentimento di mi isolacion, acompaña cu e heimwee di mi isla a supera mi, causando mi pa termina mi estudio di instructor di deporte den e mesun aña. Mi tabata perdi, y insegur den mi estudio. Y pa mi no bai bek cas cu berguensa di no tin diploma. Mi a dicidi di bai traha pa sostene mi bida na Hulanda. Asina mi a haya mi mes trahando den e sector di servicio y **TURISMO**, den curason di e ciudad di Amsterdam.

Mi prome experimento sostenibel pafo di Aruba, tabata posibel pa medio di **DOS FACTOR**. E prome, ta danki na mi mama cu a trece shete pechi for di Aruba. E ta base di e proyecto aki, y un regalo di mi omo su **SOUVENIR** shop. E shop cu ta situa na Alto Vista Chapel, y ta haya bishita di miles di turista tur dia. E cantidadnan di turista cu ta pasa den bus, ta stop solamente pa 15 pa 30 minuut so. E bishita ta bira practicamente inutil, pasobra e ta imposibel pa por tuma aden nificacion cultural, spiritual y colonial cu e sitio y su tera ta posee.

E di dos factor cu a haci e proyecto posibel, ta pa medio di e turistanan cu ta laga atras nan pertenecianan cu nan a trece na mi lugar di trabou. Kinan nan mester colecta nan pertenecianan entre 6 luna, asina e ta bai **TIRA AFO** pa por traha espacio pa e siguiente obhetonan cu ta bini **PERDI**. E obhetonan aki mi ta utiliza como acesorio pa e pechinan presenta.

Den un manera similar cu Aruba, Hulanda su turismo na Amsterdam ta trece hende cu ta no ta balora di e pais, y ta mire mas mane un **PIT-STOP**. Turistanan ta haci daño di medio ambiente, y ta hopi biaha su-sha e pais ora nan laga nan pertenecianan patras na luga mane lama unda hopi incidente asina ta sosode. E diferencia entre e dos paisnan ki ta, cu Hulanda ta mantene mayoria di e **GANASHI** financiero di turismo, pa su economia por desaroya efectivamente. Amsterdam ta mas ekipa pa mantene e cayanan limpi riba un base mas constante y e structura urbano tambe ta mas facil pa mantene. Hulanda por sustene su turismo. Aruba no tin e beneficio aki. Turismo y su desaroyo rapido riba Aruba, combina cu importacion riba scala masal di e souvenirnan, traha cu meta di ganashi, no tin un beneficio riba termina largo. E ta haci awa di nos cultura y no ta e manera nos mester maneha cu nos isla. Den e transformacion di e productonan turistico aki, mi diseño ta presenta un **IDENTIDAD** nobo. Cu un combinacion di un historia breve, pero integral, asina ami ta reclama mi identidad y integra mi isla su **CULTURA** den e pechinan cu tabata tin falta di dje.

E Hulandesnan a organisa y traha un sistema unda e colonisa ta keda den dependencia di esunan cu a posee. E status economico halto cu Hulanda a garna, ta traha riba e lombanan di e hendenan, y nan tera cu a wordo **EXPLO-TA**. Awendia puntrando pa e reconocimiento di e daño cu nan a causa y ainda ta causando, ta mira mane un taboo y nan ta bisa nos pa lubida nos pasado. **NUNCA LUBIDA**, asina nan ta gana. Nos mester convoca mas discurso entre nos comunidad.

Decolonialismo ta con nos ta intervini y amplia e perspectivanan marginalisa, cambiando nos punto di bista eurocentrico y implementando un perspectiva hibrido pa nos maneha bida, mas miho den e **SISTEMA COLONIAL** cu ta traha pa supresa y controla nos.



SPIRITO

Ta simbolisa Aruba su conversion inevitabel na Catolicismo, cu e yegada di colonista Spaño den 1499.¹ E religion a wordo establi- lisa na aña 1750, ora Alto Vista Chapel tabata ta traha dor di e indjannan Caquetio y Spaño.² Como un mucha cu a crese Catolico mi mes. Mi a sinti un obligacion pa practica e religion. Mara na dje, sin otro opcion. Awendia mi sa mihor. E Indjannan Caquetio tabata practica nan mesun assumcion di spirito malo y bon.³ Tabatin un hacido di bruha cu lo por mira y conta futuro di otro y asta lo por haci sanamento di un ser.



-1-SPIRITO-

PISCADO

Un profesion, tradicion y manera di bida. For di e tecnicanan simpel di piscamento di e hendenan indi- gena, te cu e industria di pesca- mento comercial moderno. Pesca- mento a hunga un rol importante den historia, cultura y economia di Aruba.⁴ Den comienso di Prome Guera Mundial, tempo cu e pro- duccion di oro y fosfaat tabata terminando, Aruba a mira su mes ta bibando riba agricultura cu a depende riba piscamento.



-PISCADO-3-

EVIL EYE

Ta bini originalmente di e region di Grecia Antiguo, Egipto Y Mesopotamia (awendia Irak).⁵ Pero a integra den religion y cultura, despues cu e Spañonan a trece e figura cu e comercio di esclavonan transatlantico siglo 17.⁶ E ta conosi pa proteha contra un bista malecioso y cudicioso. Cu por cau- sa: "daño, desafortuna of malesa".⁷ Particularmente na mucha. Mester utiliza e "contraste" aki pa simboli- sacion spiritual y desvia- cion di e maldicionnan aki.



5-EVIL-EYE-



-2-ORO-



ORO

Su historia na Aruba a cuminsa cu e compania Hulandes conosi como WIC. Nan a manda un in- vestigado di tera y a haya can- tidad minimo di oro den 1725.⁸

Esaki lo bira un industria den 1824, ora un mucha yama Willem Rasmijn a descubri oro den Rooi Fluit. Holanda y dos compania grandi di Londen a tuma over di e industria den e siguiente añanan y na ul- timo un compania local pa un año. Ta pa motibo di companianan colonial cu ta usa e recursonan di e isla pa nan propio prosperidad economico, e placa aki

no ta keda den e man di e pueblo di Aruba. Esaki a laga Aruba den dependencia economico di e podernan colonial cu ta beneficia di e mesun tera cu e ta posee.

YUWANA

(yuana/iwana) ta un nomber cu ta origina di e hende- nan Arawak.⁹ E colonista spañonan a adapta e palabra aki for di e Arawaknan tiano den siglo 16 y awendia ta mas miho conosi pa e palabra spaño di: "iguana". Lamentablemente, awe e iguana ta enfrenta retonan di perdida di habitat y desaroyo urbano.¹⁰ E animal cu a sobrevivir cien miles di añanan prome cu humanidad lo habita e islanan di Caribe. Un simbolo di resistencia. Un simbolo nos tur cu ta bini di Caribe ta reconose.



-4-YUWANA-

RED ANCHOR

Ta un monumento Cultural pa Aruba su isla. E ta situa na e entrada di e Ex-Colony di Lago y tabata poni na ocasion di e seramento di e refineria di Lago Oil, riba 31 di maart 1985.¹¹ Un monumento pa tur e marineronan cu a perde nan bida na lama. Pero tambe e ta un recorda- torio silencioso cu San Nicolas ta un parti vital y importante di Aruba.



-RED-ANCHOR-6-





LAGO

ta un refinaria di petroleo cu tabata construi den 1924, na San Nicolas, Aruba.¹² E Compania Britanico y despues Americano cu tabata doño, a trece hopi trahadonan inmigrante di islanan ariba, Latino America y Europa. E cresemento drastico di e populacion a cambia e demografico di e paisahe y cu esei e cultura. Ingles a bira un lenguahe mas comun y carnaval tabata celebra pa prome biaha den e cayanan di San Nicolas, den 1945. Organisa como un celebracion di cabamento di e di Dos Guerra Mundial y un celebracion cu e hendenan di Trinidad a trece. E sucesion economico cu e industria a prospera, a trece injusticia tambe cu ne. Cuminsando cu insuficiente

medida di seguridad pa e trahadonan di Lago. Den e prome periodo di e insdustria su existencia, accidente riba trabou lo bai sin tin pago drechi pa e famia nan cu no ta americano. E famianan inmigrante cu no tabata di America of Europa, lo biba separa den bario situa cerca Lago cu condicionnan malo di bida. E casnan traha di bleki kerosin y e awa di bebe cu lo pasa den tubo contamina cu petrolio. Na final e isla y su hendenan lo mira un fragmento so di tur e ganashi cu e companianan ki a traha den e añanan di nan existencia. Nos isla tabata y ainda ta explota pa ganashi pa medio di e companianan ki.

COCOLISHI

(Cowrie) ta un bestia di lama cu ta haya originalmente den e Oceano Indiano. E cocolishi di e bestia aki, tabata e base di hopi regionnan su economia den Afrika, siglonan prome cu Colonisacion a yeg'i sosode.¹⁴ E cowriesnan tabata simbolisa status, fertilidad, bunitesa y tabata bisti den cabe y paña. Den e Caribe y den Afrika, sociedad a prospera cu region nan di reino y di tribunan independiente. Como cu e gruponan aki tabata comercia, nan tabatin mester di un moneda comparti, cu tabata sirbi como medio di intercambio y manera di warda balor. Esaki tabata consisti di objectonan manera ceramica, djente di bestia y e mineral jade. Un otro material cu a bira popular den Caribe, despues di e comienso di colonisacion tabata e Cowrie Cocolishi cu lo bini den e barco di e Spaño for di Africa. Na cuminsamento como un unidad di moneda y un simbolo cultural, e cowries a cay na e demandanan di e mercado, y a tuma un rol scur den man di comerciantenan stranhero. E esclavonan na Afrika y riba e islanan tabata bendi cu e cocolishi aki.



--FREE--PALESTINE--





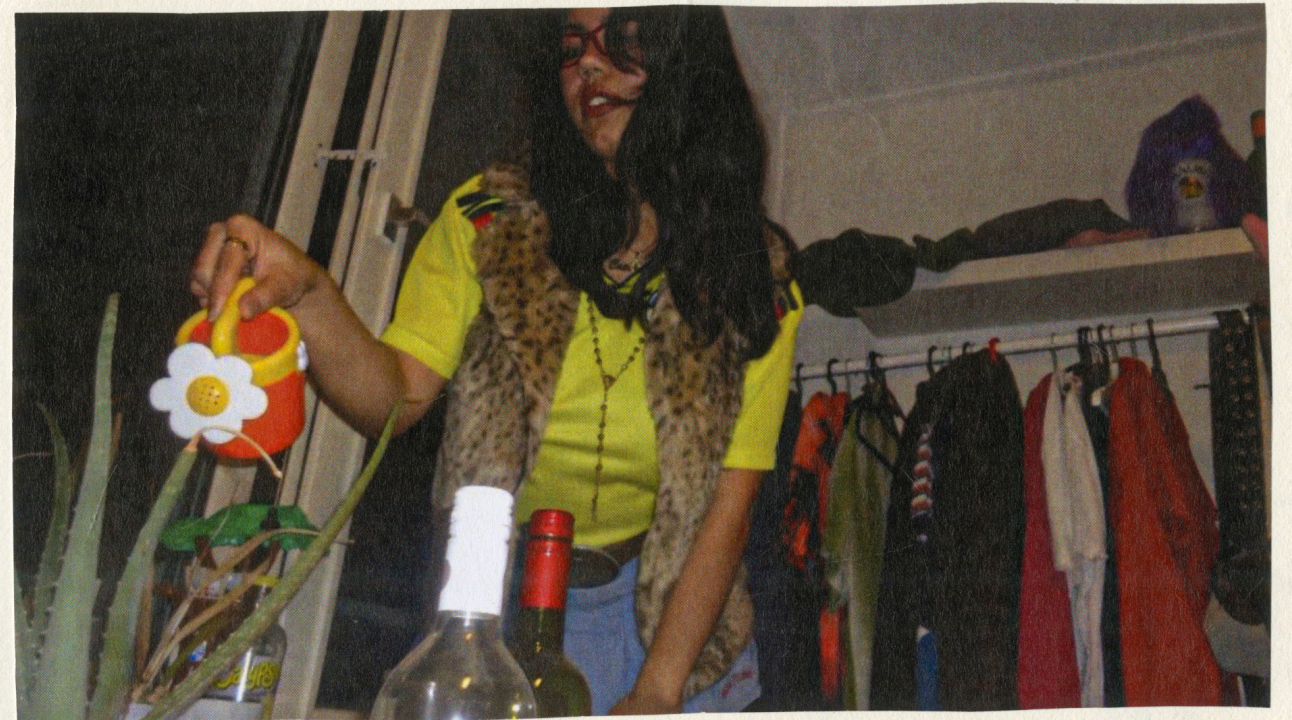




una mandarina me cura el alma
 te doy una mandarina para que te salve
~~con el jugo de ella en mis dedos~~
 te hago una cruz en la frente i le pido a
 maria que nunca me dejes de amar.



La
 mandarina
 me
 cura
 el
 Alma





Just yearn and desire



Desire I want to turn into you







Que tristeza Que
me da, me da la
LejANIA, Ay me da
Que triztesa QUE me DA

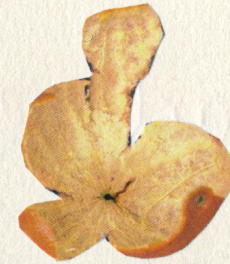


Que tristeza Que todo cambia
Que tristeza Que ~~me~~ lo
Unico que me queda para
Recordar son ~~los~~ fragancias

mandarinas is my home
mandarinas is where i found myself
mandarinas is everything i ever loved
mandarinas is my longing to feel like
i belong somewhere
mandarinas is my place in the map



Lamento de felicidad ♡

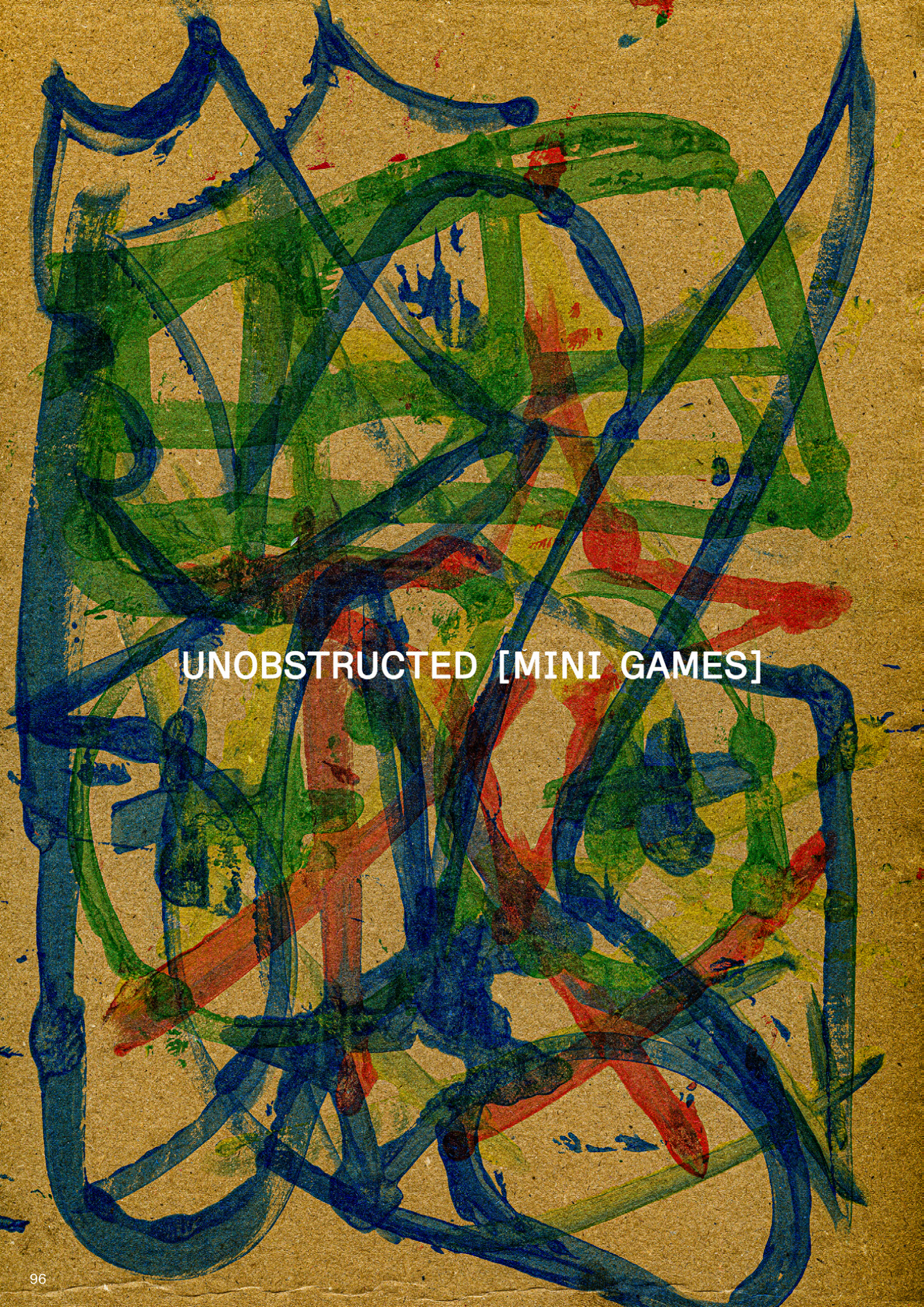


bite me



make it feel
like you love me





UNOBSTRUCTED [MINI GAMES]



REBIRTH

T	C	O	C	O	N	E	Z	G	Y	C	N	P	L	E	P	I	K	U	Q	K	F	
V	L	N	H	B	S	E	A	E	K	S	W	T	S	I	X	N	Y	B	S	C	F	Z
V	O	G	J	X	O	N	P	A	S	C	E	N	S	I	O	N	Y	S	A	B	P	V
G	E	U	A	J	I	L	T	L	Z	X	J	R	Y	N	C	U	I	R	P	I	H	D
C	N	N	N	W	K	I	U	P	K	F	N	M	X	Y	T	B	U	S	E	D	L	P
G	D	Z	E	G	F	G	D	J	F	N	W	G	T	F	I	H	S	I	W	S	M	U
N	I	H	U	C	C	H	Q	U	J	I	B	X	Q	O	H	H	H	F	O	X	E	W
I	N	D	W	N	S	T	N	B	R	E	A	K	T	H	R	O	U	G	H	O	N	T
L	G	F	P	R	Q	E	E	M	N	O	I	T	A	M	R	O	F	S	N	A	R	T
A	S	G	J	O	N	N	E	J	G	D	E	K	R	E	N	E	W	A	L	A	I	Q
E	C	Z	H	B	R	M	H	N	F	Y	X	T	P	B	U	F	P	V	J	C	R	W
H	Y	B	T	E	M	E	T	A	M	O	R	P	H	O	S	I	S	S	Z	B	I	G
G	C	X	W	R	P	N	E	F	P	G	N	I	D	D	E	H	S	A	Y	E	K	B
W	L	U	O	B	R	T	S	E	O	E	K	E	B	Z	I	D	P	Z	X	B	K	R
J	E	V	R	I	C	Q	B	G	G	B	K	I	M	I	J	E	V	J	I	S	P	E
I	H	Z	G	G	N	I	N	E	K	A	W	A	W	R	X	H	T	G	Q	L	N	U

ASCENSION

AWAKENING

ENDINGS

METAMORPHOSIS

COCOON

SHEDDING

RENEWAL

ENLIGHTENMENT

SHIFT

TRANSFORMATION

HEALING

CYCLE

BREAKTHROUGH

REBORN

RESET

GROWTH

1. What color captures your energy right now?

- A. Hot pink: fast-paced and full of fun
- B. Wine red: warm, nostalgic, and a little romantic
- C. Lapis blue: introspective and dramatic
- D. Sage green: calm, grounded, and unbothered

ABC=Playlist

à la BuzzFeed style :P

2. What's your favorite escape lately?

- A. Hanging out with friends, being loud and stupid
- B. Rewatching movies you already know by heart
- C. Wandering around with headphones and no thoughts
- D. Journaling and recharging on your own

3. When do you feel most like yourself?

- A. 7AM, riding home in an Uber
- B. At sunset, when the light softens
- C. 3AM, deep in your own world
- D. Early mornings, when everything feels fresh

4. What genre best describes your life right now?

- A. Brainrot comedy: chaotic and funny
- B. Coming-of-age: reflective and warm
- C. Drama: emotional, everything feels a bit heightened
- D. Niche indie: quiet and beautiful

5. Right now, life feels most like:

- A. A chaotic (but somehow fun) plot twist
- B. A grainy film photo taken without flash
- C. An empty bed that feels colder than usual
- D. A weird and perfect balance of everything

Mostly A's - Energetic

You're in motion, fueled by both impulse and joy. Things might feel a little chaotic, but that's part of your life at the moment. You're embracing all the loud moments and quick turns.

YOUR SONGS:

[badtime - offline]

[COZYGODFVTHET - UNDA BO TA?]

[AMY MIYU - Move]

Mostly B's - Nostalgic

You're moving through the world with a lot of memories on your mind. There's a warmth in your way of looking back and moving forward. You find comfort in repetition, slowness, and the things that still feel like home.

YOUR SONGS:

[Toto Boroto - Aloe Vera]

[WATRA - CADUSHI]

[DLLV - Feelings]

Mostly C's - Introspective

You've been deep in your thoughts lately: observing more than acting and/or feeling more than speaking. You're letting things unfold internally before you can move forward.

YOUR SONGS:

[Nerdco - New Entry]

[Lifeless Past - Vamos a Bailar]

[Lèlèman - Balcony]

Mostly D's - Chill

You're at ease, holding space for yourself without the pressure to perform or react. You're not avoiding life, you're just engaging with it on your own terms.

YOUR SONGS:

[Siegfried Hart & Juliana Martina - Cunucu Di Seit]

[Darina - just my type]

[michiglitter - traiseru]

[MAKE YOUR OWN ENVELOPE ON THE NEXT PAGE]

[COLOR THE LOGO]



[COLOR THE LOGO]

[MAKE YOUR OWN ENVELOPE ON THE NEXT PAGE]

Make Your Envelope



Instructions:

1. Carefully cut along the solid lines of your envelope template to get the main shape.
2. Fold the outside flaps inward. Use the dotted lines on the inside of the template to guide your folds and keep them neat.
3. Apply glue to the edges of the left and right flaps. Press them gently onto the bottom flap to form a pocket.
4. Once the glue is dry, place your letter or any item inside your envelope.
5. Fold the top flap down and glue it in place to close your envelope securely.
6. Address your envelope, add a stamp, and send your heartfelt message to your beloved.

Made By
Grace Layffer

Attempt

Attempting, collapsing, rebirth, and persistence form a cycle we all quietly live through. Attempting is reaching for the world despite its resistance, like calling out for help when nothing seems to work.

Collapse

Collapsing is the moment of surrender, the ache of realizing that effort doesn't always bear fruit.



Rebirth

But in that collapse, something tender begins to grow: rebirth. The slow acceptance that maybe things not working out are also guiding you somewhere else.

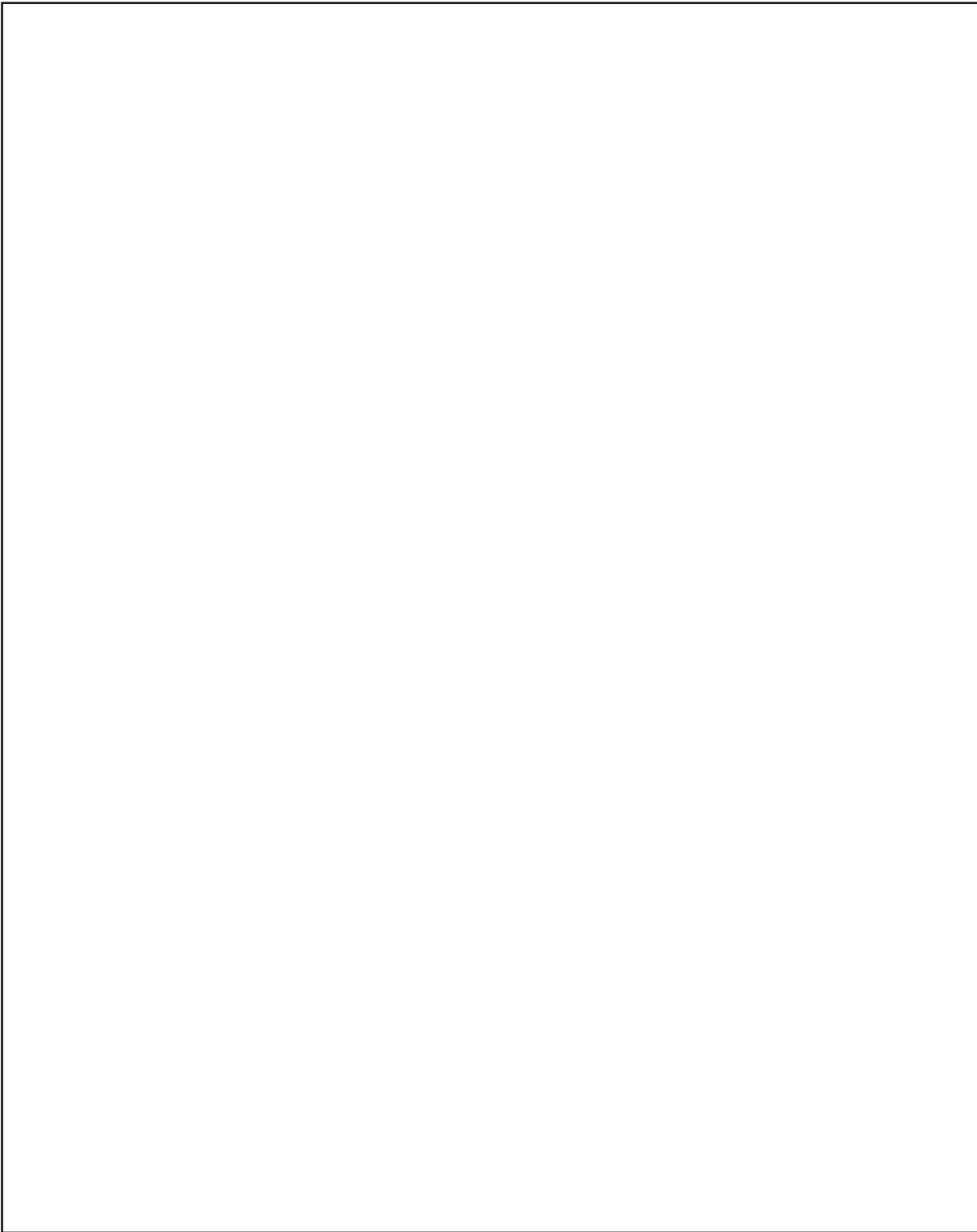
Persistence

Persistence is what follows, standing again, shaped by the fall, stronger in silence. Like the moni plants in the Caribbean, we adapt to harshness, grow thorns for protection, and still bloom where we are told we shouldn't.

Made By
Grace Layffer

[MAKE YOUR OWN ENVELOPE ON THE PREVIOUS PAGE]

[DRAW OR EXPLAIN “REBIRTH” ON THIS PAGE]



[MAKE YOUR OWN ENVELOPE ON THE PREVIOUS PAGE]

[REVIEW: The Artist's Way]

written by Lucius Kanaar

Why did I Start?

Music has always been a big part of my life, obviously. But since moving to the Netherlands, I've been wearing my headphones way more—especially during the long train rides. Back home in Aruba, I'd mostly listen to music in the car, and even then the rides were like 45 minutes max. Here, my average train ride is about two hours, and after doing that for around six months, I started getting tired of music. I was switching playlists every couple of days, and it just wasn't hitting the same.

Around that same time, I got really into educating myself politically. I've always struggled to just sit down and read a book, so I started looking for audiobooks instead—and that became how I spent most of my time on the train and bus.

Diving into political education like that really helped me understand the world better, but also gave me a lot of insight into myself. And that's when I started noticing that I was struggling with my art and my passion. I was still making music and doing creative stuff on my own, but it felt automatic, like I was doing it just because "I know I like making art." The fire that used to push me—the spark I had when I first started wasn't really there anymore.

"Creativity—like human life itself—begins in darkness"

And during all of that, TikTok kept pushing this book to me: The Artist's Way by Julia Cameron. Over and over again. Eventually, I gave in and picked it up—and let me tell you, it felt like everything in that moment of my life had this gravitational pull, bringing it all together.

Why This Book?

When I first started reading this book, I was super hesitant. I've always found self-help books kind of corny. Most of the time, they just feel like a marketing scheme trying to sell you a lifestyle that doesn't feel real—or genuine. Especially a self-help book about art. Art is so personal and subjective, so I kept thinking, "What is this random person gonna teach me about my creative block?"

But I gave it a shot and now I can't stop recommending it to people (even though I haven't even finished it yet, lol).

"No matter what your age or your life path... it is not too late or too egotistical or too selfish or too silly to work on your creativity"

What The Artist's Way Is

The Artist's Way is basically a book for blocked or recovering artists. It gives you weekly assignments and exercises that help you reconnect with your "creator"—whatever that means to you personally. Every week, there's a new set of tasks that help you slowly start rebuilding your relationship with your creativity.

One thing I found super interesting is how the book teaches you to view your creativity as a separate entity. It's kind of funny because when I'm making music, I already tend to visualize different emotions as personas—like my insecurity, my anger, my happiness. Songs like Head or Soresu (shameless plug) are built from those characters.

But I always saw myself as the creativity. And now, during this process, I'm learning to separate that from me—and lowkey, it's been giving me some imposter syndrome... but that's a topic for another day.

The Two Core Practices

So, throughout this 12-week journey, you get new tasks every week—but there are two main ones you do every single week:

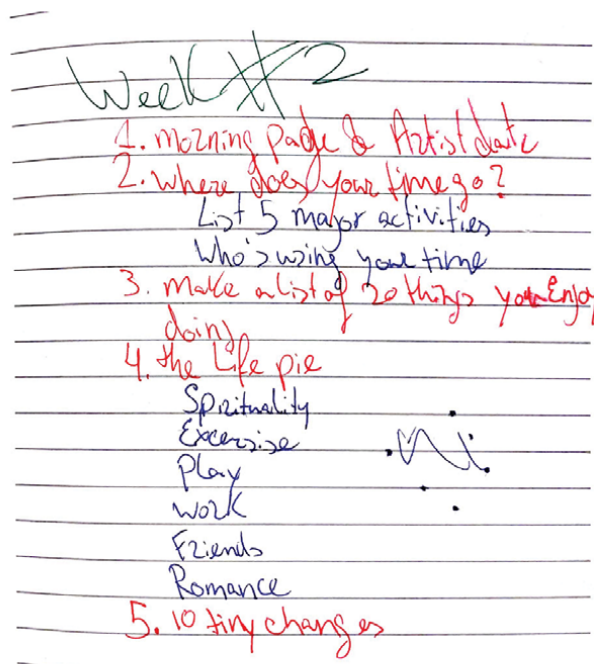
1. **Morning Pages** – The first thing you do when you wake up (if possible) is write three full pages. Doesn't matter what you write—if you don't know what to say, just write "I don't know what to write" over and over until something comes up. The goal is to dump your thoughts and connect with yourself—basically like having a daily conversation with your own mind (which, let's be real, most of us don't really do).

"The morning pages are the primary tool of creative recovery"

2. **The Artist Date** – Once a week, you take your creativity on a "date." Just you and your creative self. Think of your creativity like a person—what would they enjoy doing? It could be going to a museum, watching a movie, drawing in the park, or just taking a walk. The whole idea is to treat your creativity like it matters—because it does.

05/11/2025
So, this is my first morning paper
After reading the first part of Artist way
trying this out to see if it could help me
Regain my Art.
In the book they call it artistic Recovery
to basically, like a Recovering Alcohol
is afraid of touching Alcohol the same
idea with Art where you burnt out of
doing Art and now afraid of touching
it.
Anyways today I was suppose to have an
online call with my study coach but she
is not answering. This call is to
Clarify some confusions I have
with HUCB Curriculum
Because I really want to persue
Creative Business but Actual Creative
Business where I can work at least as
a PA on set or production.
I feel like I'm just yapping to
a piece of paper. I have to re-read
the first chapter to see if it should

"In filling the well, think magic. Think
delight. Think fun. Do not think duty"



Every week, on top of the Morning Pages and Artist Dates, you get new tasks. One that really helped me was the “Name 3 Monsters/Villains” exercise. In this one, you do a deep dive into your insecurities, try to trace them back to where they came from. A lot of the time, it’s stuff people said to you as a kid that just stuck with you. Once you figure that out, you name the person who gave you that insecurity, your “monster” or “villain.”

But it’s not all negative. You also have to name your heroes, the people who motivated you to keep going in spite of your insecurities. That balance between the good and the bad really opens your eyes.

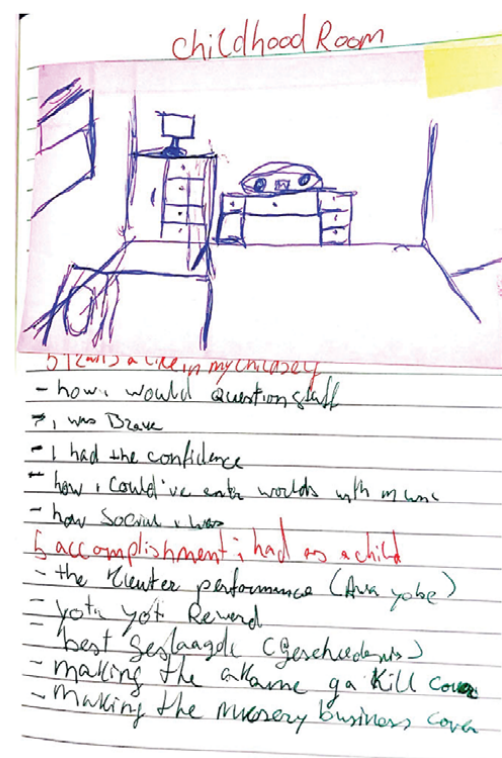
There’s also fun and reflective stuff like sketching your childhood room or imagining five alternative lives you could be living. Some tasks are light, and others really hit deep and make you think hard about who you are.

Out of everything, the Morning Pages helped me the most. After about two weeks of doing them, they became my reason to wake up early. I went from waking up at 11AM to getting up at 7AM, just to have that moment with myself. It turned into a space to clear my mind before the day starts. And the wild part? I started figuring out stuff about myself I didn’t even know I felt.

Now I’m around week six—halfway through—and I can honestly say I feel different. That fire I had for art? It’s back. And not just back—it’s stronger than before. Of course, there are still ups and downs, but that’s when I look back at the exercises and everything I’ve written. It reminds me of how far I’ve come.

A Quick Heads-Up

As much as I’ve been enjoying *The Artist’s Way*, I think it’s important to mention a couple of things I had to work through while reading it. First, the book can come off very religious. Julia Cameron talks about “God” a lot and I’m 100% not religious. At first, that almost made me put the book down. But she also makes it clear that you can define “God” in your own way. For me, I started to interpret it as nature, energy, or just the creative flow that exists around and within us. Once I made that mental switch, it became easier to digest.

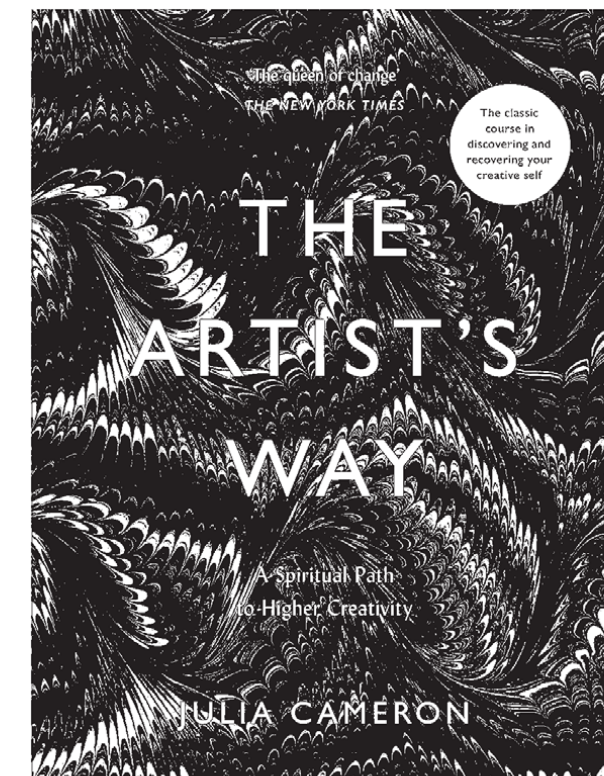


Second, there’s definitely a bit of privilege in the book. Some of the stuff she suggests feels out of touch with working-class realities. Not everyone can take a full day off to go on some fancy “artist date” or buy new materials every week. Most of us are juggling work, bills, and stress. But that doesn’t mean it’s not doable, you just have to adapt the exercises to your own situation. For example, my artist dates are usually free and simple, like taking a walk, sketching at the park, or rewatching a movie that inspired me as a kid.

Conclusion

Rediscovering my creativity through *The Artist’s Way* wasn’t about suddenly becoming “inspired” again, it was about learning to listen to myself without all the noise. As someone who makes art not just for the sake of art, but to connect, to grow, and to build safe spaces for others, this process reminded me why I started in the first place. Not everything will resonate, and not every week feels deep but sometimes, showing up for yourself is enough to light the spark again. If you’re a creative who’s feeling stuck, tired, or unsure, this book might not fix everything, but it’s a solid step toward finding your fire again. Just like it did for me.

I know I sound mad corny in this book review, and I don’t think I’ll ever sound this deep and emotional again... but yeah, just wanted to pour my heart out.



Porfin
tur
mi
colornan
por
briya



E flor biña

The phase I am in right now is all about embracing the inner child, colors and everything that makes me happy. This creative chapter is less about *rebirth* and more about celebrating who I have always been.

Loud, expressive, and unapologetically me. Where I seek information from are the things I loved as a child. Feeding into innocence, joy, and nostalgia to fuel my creative mind.



starring Maryann Werleman

That's the purpose of my persona and brand, *Xixa*. Once was seen as an outcast for being different, Xixa now represents a safe space for self-expression. She is vibrant, inclusive, and unafraid; just like the community I am building. The name Xixa actually comes from a nickname I gave myself as a baby. When my mother was trying to teach me my name, I kept saying "Xixa" instead and it stuck! Now, It has become the name of my creative persona, a full circle moment for my inner child. I am still learning and exploring, but this is where I am now: creating with thought, love, and care.

By *Xixa Wolff*



This shoot was inspired by Franz Kafka's *Metamorphosis*. A story about having to conform oneself to fit into society and losing one's identity because of it. Growing up on a small Island, Aruba, it is definitely a pressure I felt deeply and ultimately gave in at one moment in time. Words that have been said to me are that I am loud, outspoken, and childish. But now, I have stopped trying to shrink myself. I am now creating from a place of honesty and freedom. The photoshoot is a visual poem to this new stage in my life.



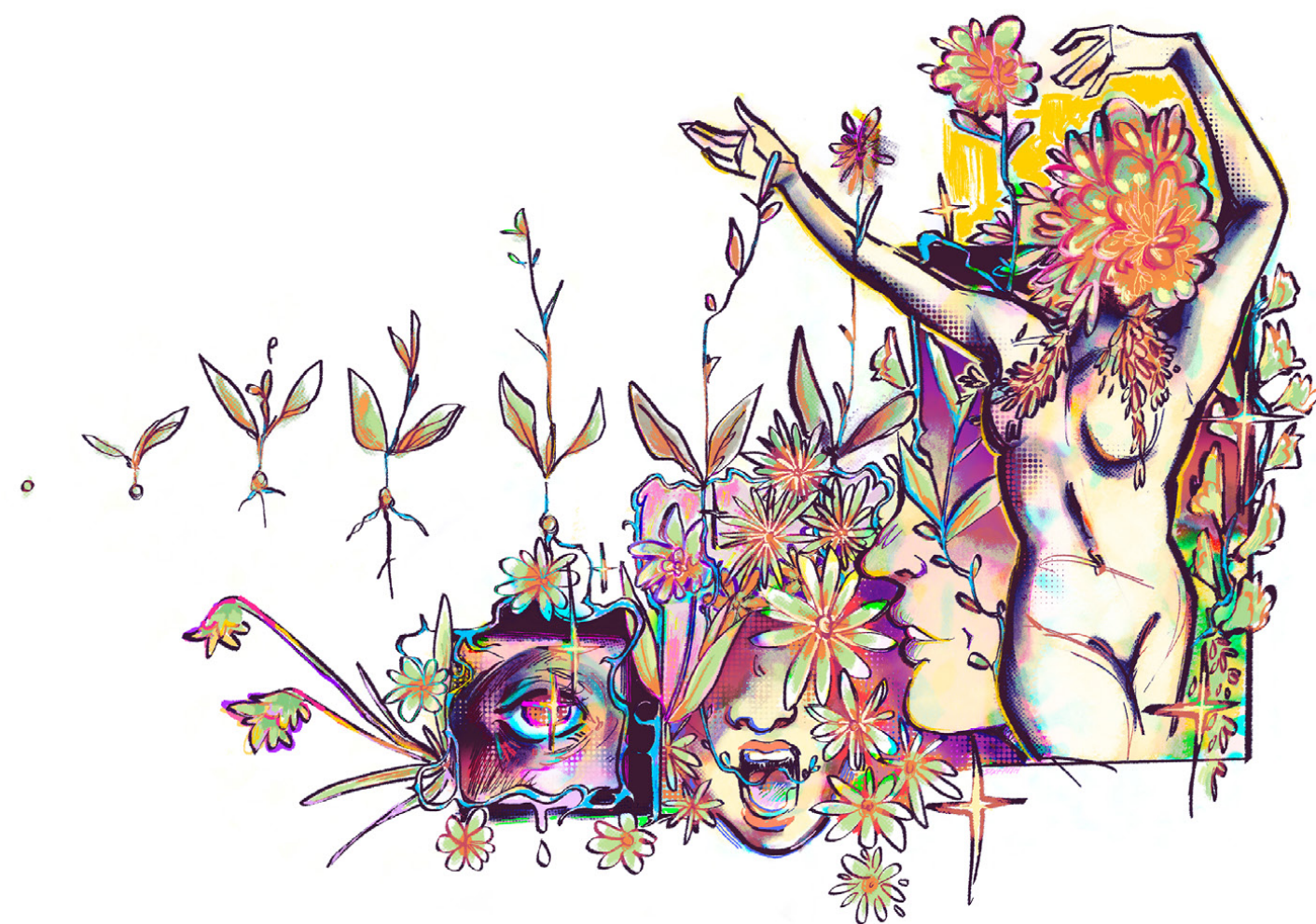
hair | makeup | styling | concept | photo | edit | by xixa wolff



E flor biña



THIS DOG IN MY HEAD



Bo a laga mí
Bo a laga mí atras
Den pasado bo a laga mí atras
Bo a usa mí te cu mí no por mas
Mas mas mas

Con mí por cambia
Con mí por haya sa mí raís
Sí bo a corta nan
Tapa nan pa mí no cordele

Ken mí ta
Ken mí ta sin oro
Ken mí ta sin placa
Ken mí ta sin playa
Ken mí ta sin turista

Un isla sin conocimiento con pa cuida su mes
Un pasado leu cu ta bayendo for di nos mente
Pero cu wowo habrí nos ta wak e heridanan di nos pasado
Heridanan cu nos mester wak pa reconecta y reeduca nos mes

Puntrando famia grandi
Con nan a biba
Con nan a stima nos isla
Con pa duna bek na nos dushi tera
Pa mas generacion por cuide y biba riba dje
Pasobra no tin nada pa kibre



Reconstrucción

BY M.A.Y.A.



the revolver

*Interviewed & Written by Shadee Romero * Edited by Angelo Werleman
Photos by Shadee Romero*



Madee Compagne [drums] Yurick Neuman [vocals, guitar] Stephan Flores [guitar, vocals] Shae Brokke [bass, vocals]

Inside The Revoir's Rebirth: New Drummer, New Sounds, Same Heart

Back in 2018, I had the luck of staying at school long after everyone else had left. I would end up talking to whoever was still around, which often led to conversations with people I didn't know. Somehow, I found myself at a table where someone, for a reason I cannot remember, was talking about selling parts of a broken iPhone that had been smashed onto the concrete floor.

Neither of us remembers much about how this initial conversation began, but suddenly I was talking to this guy with memorable curls and a curious outlook on things, which made for a much better conversation than whatever was being spoken about around us.

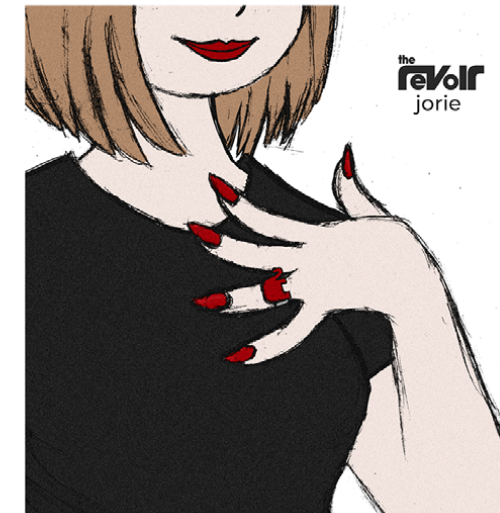
From those interactions on, he and I kept in touch. It might have been a few months later when one day, Yurick suddenly asked if I knew anyone who played an instrument well. He had been asking around to see if anyone who could play an instrument and also enjoyed the same kind of music as him would be interested in joining a band he had just started conceptualizing.



Now, as we both have a toe dipped into adulthood, I find myself reflecting on how everything, with the natural pace of time, has gone by so fast, and how the things he once spoke about started coming true. From the first drawings of a frog figure I remember him showing me, to the early ideas for their never-released debut EP that ended up being entirely scrapped, to the eventual release of those ideas with their compilation album "Demodump" (2021).

The Revoir's story has been in the works for much longer than what might meet the eye.

Songs that captured the moments most relevant to them at the time, like many great songs, became a kind of time capsule for the emotions they carried back then. Continuing this preservation of teenage experiences, their very first single "Jorie" (2022) quickly gained traction, helped by their growing presence on social media, followed by another well-received single that further solidified the band's sound and following.



jorie (Single, January 30, 2022)



mavis (Single, August 26, 2022)

"Mavis" (2022), which was already a fan favorite for those in the close circle of the band, was finally released a bit after and here things started to take off even more with a new introduction to fans from overseas wanting more music and high demand for a bigger body of work.



stomp (Album, August 25, 2023)

In 2023 it seemed as though years worth of work and experimenting around to get things going on track paid off as the release of their first album that included a tracklist carefully curated from start to finish. We will dive into the narrative(s) being expressed on "Stomp" (2023). Featuring tracks such as 'Weirdhead', 'Kiss You Sober' and an extremely lively 'What Happens'. As a fan of this past project I, like most others, have been looking forward to the new music the band is preparing to release hopefully sometime this year... that being said, I asked the group what they had to share about "Stomp" and the release of their next project.

WHAT'S NEXT?

What does the plan for this year currently look like for the band, and maybe some things fans can look forward to?

Yurick: We've really scoped out the year and talked about releasing certain songs from the past that we want to give a proper release to. But we're still not sure yet when that will happen. I think it would be better to come back with brand new music first — like a second album — and maybe a documentary on how we recorded "Stomp". Then, down the line, we could release that compilation of old songs and start doing gigs again.

As you guys are busy working on this next release for the band and your own personal projects, what are some musical influences you all seem to be turning to?

Yurick: Last year I got really into trip-hop, which is kind of like mysterious 90s-style hip-hop beats, but instead of rap you usually have these soft female vocals layered over it.

A good example would be Portishead, Massive Attack, and the first two Gorillaz albums. That's been influencing what we've been getting into musically. Radiohead also had some trip-hop influenced stuff in the 90s, mixing it with rock on songs like 'Talk Show Host' and 'Climbing Up the Walls'.

MUSE has also been a big one for me. I had a huge MUSE phase last year, and vocally they've influenced me a lot. I get really fascinated by how certain artists use their voices, and when that happens, I start experimenting with new ways of singing. I don't want to sound exactly like them, of course, but that kind of exploration often shows up in my demos.

They have a really raw sound on some of their songs, and I love that. "Origin of Symmetry" (2001) and "Hullabaloo Soundtrack" (2002)

production-wise are amazing examples of that. It's more synth-heavy at times, but I'm especially drawn to their harder rock moments. So for the new album, that's been part of the inspiration. And over time, I'm sure the other stuff I'm listening to now will start to shape our future songs too.

Stephan: The stuff I usually send to the group for potential demos is mostly inspired by 90s emo and some post-hardcore. I'm not sure if that defines our overall sound completely, but I try to bring that influence into the guitar parts whenever I can.

A song I've had on rotation lately is 'Your Phone Works Both Ways' by The Jazz June. I've been really fixated on it because it sounds so raw. I've also been revisiting Sunny Day Real Estate and American Football—that whole 90s midwest emo sound has been a big influence for me.

Shae: My biggest influences have always been The Smashing Pumpkins and Radiohead, and I think that's something that really brings us together as a band. I take a lot of inspiration from Billy Corgan and the way he plays guitar—he writes these really catchy riffs and does a lot of string bending that gives the songs so much character.

Some of their tracks are also very shoegazey, and since he was influenced by that kind of sound, it naturally connects with what we're doing too. I personally like when shoegaze is mixed with something else, and I think that's something we're trying to explore right now as well. I've been listening to 'Coke Babies' by Radiohead lately.

Are there any sounds or effects you guys are leaning into for the new album?

Shae: We're heavily experimenting right now.

Yurick: Yeah we're just throwing stuff at the wall to see what sticks. I've really been into noisier sounds lately. Something I've been trying to do is capture a certain feeling, or recreate a certain emotion sonically with my guitar. Like the song 'Touched' by My Bloody Valentine, their drummer explained it was meant to portray a sexual encounter, with the whooshing sounds representing the anxiety around it. You don't hear that kind of emotional translation in sound very often, and that's something I'm really interested in exploring.

The band first gained international traction back in 2022 through short cover videos on TikTok that they started recording during their band practices. The decision to post covers of alternative and rock songs by some of their favorite artists helped attract the kind of fans who would eventually take interest in their own original music.

By staying consistent and interacting with commenters who requested new songs for them to cover, they even gained attention for their version of 'Deceptacon' by Le Tigre. But like most people these days who suddenly go viral, it has been an interesting time for them, figuring out what they actually want to do as opposed to what people think they should do when it comes to riding the wave of virality.

Yurick: It's kind of a distraction. Whenever we worked on "Stomp", we had to take breaks from making TikToks because it was just too much. Like, we didn't care to make TikToks at that moment — we were busy with actual music.

Rehash does the same thing, right? But they also heavily promote their own music. I think you guys were doing a lot of covers at the time.

Yurick: Yeah, I was talking to the band about cutting down on the covers. I think we should stick to our own stuff, because when we were posting covers, we gained a lot of people who expected more of them. Now, if we come back and we're not doing that as much, they might leave — but I'd rather let it happen. That's not what we're here to do. We want to be known for our music.

And losing them is not such a bad thing. People who only want to hear their requested songs played are not really the ones who care about the band's identity.

Yurick: Yeah, exactly. That's why Rehash and other bands mainly promote their own work, and that's kind of the direction we want to start moving toward too.

It's a buffer period, and real artists need a buffer period.



When making 'What Happens', did you know that was going to be a single?

Yurick: Yeah, I remember we talked a lot about how it just felt right. It encapsulated the harder stuff, the more vulnerable stuff, and the goofy stuff all in one. We kind of knew it was a good representation of the album's sound and its narrative.

Where did you guys record the album?

Shae: We recorded it at Eddy's house.

Stephan: And a lot of the vocals were done at Shae's place.

Why Shae's?

Yurick: Shae was more comfortable recording vocals at her house with just me there, so we decided to do it that way. Eddy's house was kind of chaotic, people would barge in all the time, so we recorded different parts at different locations.

What was the vocal setup like at Shae's?

Shae: It was just me and Yurick sitting on the floor with a mixer and a tiny desk.

Yurick: Yeah, I had a second mic connected to a mixer for Shae to hear herself. If I had done that through the computer, it would have been delayed. It was a bit of a complicated setup.

Shae: We recorded the intro to 'You Know What' in my living room. It was 1AM and my grandma was sleeping. Yurick wanted to do something weird with the mic placement..

Yurick: Yeah I wanted to get a real room sound for that, so I put two mics in different corners of the room. I don't think it was that necessary, but it was definitely fun experimenting. We did something similar for 'Cheese Sandwich' — we just screamed in Eddy's living room for the intro and the "aah's" at the end.

And how did a song like 'Cheese Sandwich' end up on the album?

Stephan: I don't remember exactly how it ended up there, but I remember talking with Eddy, our previous drummer, about how 'Cheese Sandwich' gives off this vibe of a song that comes out of nowhere. It's completely different from the rest of the album, almost like an intermission or a break from the overall tone.

Yurick: Yeah, since the other songs are very melancholic, there needed to be some kind of outburst to keep the album's mood from getting monotonous. Since I had been making all these emotional songs, I couldn't really be in the headspace to make something like 'Cheese Sandwich.'

When Eddy showed me the demo, I was like, I could not have made this. Even what he was playing on guitar — I wouldn't have come up with that, because I tend to focus on making things make sense. But he played chords that you normally wouldn't put together, at least not conventionally, and I thought, this has to be on the album.

It had something I wanted to express but couldn't make myself. Even though it stands out, it still connects to the rest of the album. Through all the melancholy, there had to be a kind of crash — a breaking point. 'Cheese Sandwich' captures that. At some point, you snap. Lyrically too, it's that feeling of being fed up, when you've just had enough of everything.

What are some producers you guys find important or influential?

Shae: Butch Vig, definitely. He produced "Nevermind" by Nirvana and the first two Smashing Pumpkins albums.

Yurick: Yeah and Flood too, he also did some Smashing Pumpkins albums and also some production for PJ Harvey. He's got a great ear for digital, atmospheric textures, and the mixes were really muddy on his mid to late 90s stuff, which I really like. Also for "Stomp", I was trying my best to get the drums to sound like Steve Albini's work with Pixies and Nirvana. I love that roomy, spacious drum sound that really hits and punches

Stephan: Rob Cavallo does great guitar work too. He produced for Green Day, My Chemical Romance, and Paramore. Really tight rhythm guitar sound. Also Gordon Raphael with The Strokes.

What are some things about yourself that you'd like to improve on?

Shae: I think for me personally it's getting the confidence to execute the stuff I want to show more and not be shy about it. That's been something I've actively been working on getting over. Singing as well.

Yurick: For me I think it's just typical writing stuff. Sometimes I can't get things to sound exactly how I want them to, or some things sound like they've been done before. But of course it's just me getting in my head, and in the end we settle for something we can all agree on.

I feel like the music might end up sounding more mature as apoosed to the stuff on stomp which sounds more safe and immature right now.

When Shae was joining the band, was there already an idea that she would also sing?

Shae: Yeah, I think when Yurick asked me to join, he asked if I could sing and play bass. With singing on the album, he did have to convince me for that. I think now I'm more open compared to when we were recording "Stomp", and now I want to do it too. I think a girl voice would fit some of the songs. I'm even trying it out on my own songs too.

Yurick: A lot of the songs seem to just work better with a girl vocalist, and I thought that would be a cool dynamic. And again that kind of stuff is really influenced by shoegaze. My Bloody Valentine and Slowdive and Julie, where they have that kind of androgynous switching.

It's been a while since The Revoir held auditions for a new permanent drummer—someone they felt truly fit the band. Madee shared why she's exactly that.

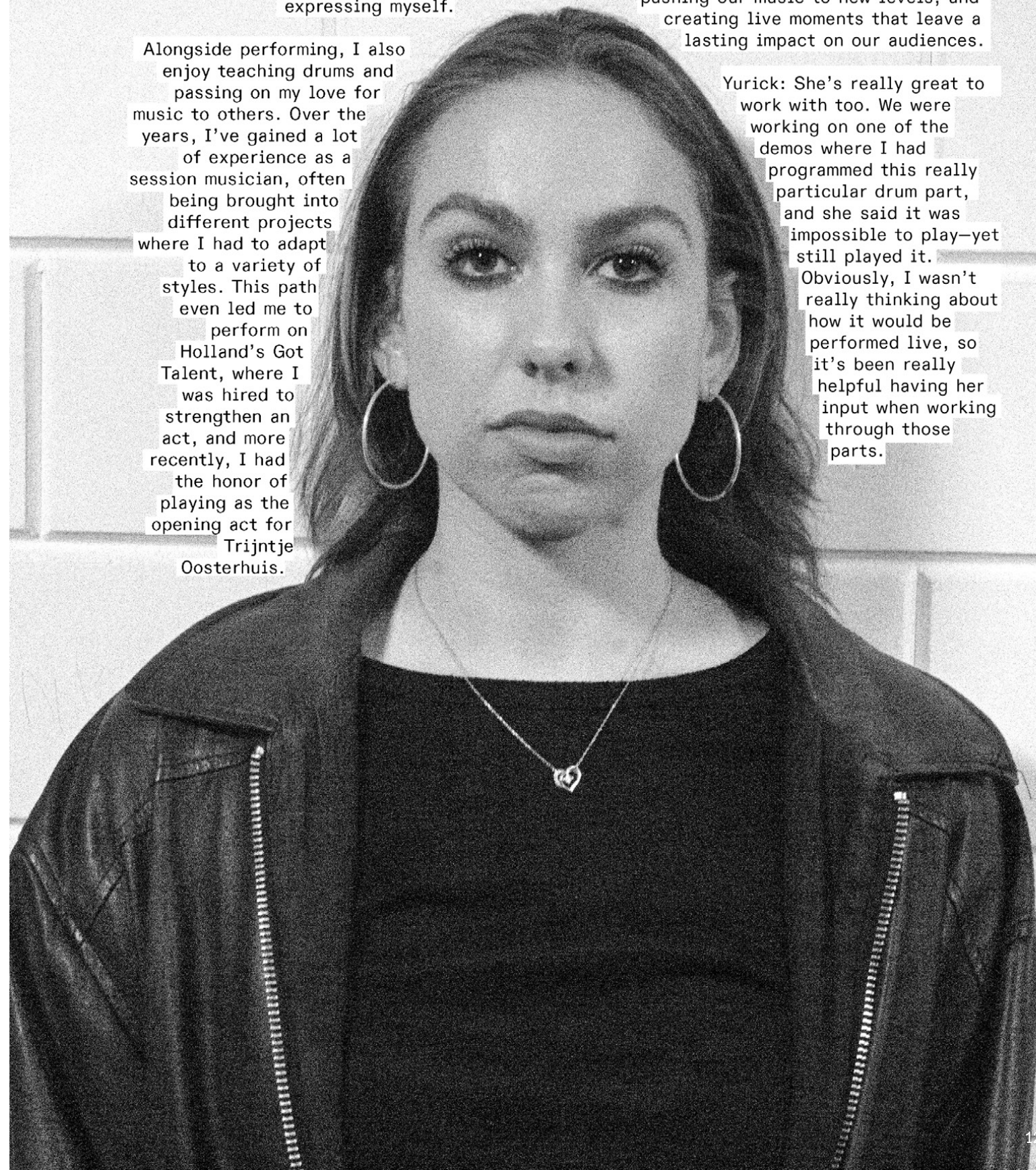
Madee: My passion for drumming started when I was six years old, inspired by my father who was also a drummer. From the moment I first sat behind his kit, I knew the drums would become a big part of my life. What began as childhood curiosity grew into both a profession and a way of expressing myself.

Alongside performing, I also enjoy teaching drums and passing on my love for music to others. Over the years, I've gained a lot of experience as a session musician, often being brought into different projects where I had to adapt to a variety of styles. This path even led me to perform on Holland's Got Talent, where I was hired to strengthen an act, and more recently, I had the honor of playing as the opening act for Trijntje Oosterhuis.

These opportunities have shaped me into a versatile and flexible drummer, and they showed me how powerful music can be in connecting with people. What excites me most now is being part of The Revoir, where I'm not just supporting but also helping to shape a shared sound and identity.

My drumming is inspired by artists like Danny Carey, Greyson Nekrutman, and Sheila E., who taught me how to balance power with subtlety. With The Revoir, I'm looking forward to growing together as a band, pushing our music to new levels, and creating live moments that leave a lasting impact on our audiences.

Yurick: She's really great to work with too. We were working on one of the demos where I had programmed this really particular drum part, and she said it was impossible to play—yet still played it. Obviously, I wasn't really thinking about how it would be performed live, so it's been really helpful having her input when working through those parts.



What's next for Frieg the frog?

Yurick: I've talked a lot with the band about wanting to incorporate Frieg into more footage. He's mostly been shown as a cartoon so far. In the 'Weirdhead' video, for example, he appears for maybe two seconds, just sitting there with Mavis turning around. To actually animate him would be really difficult, so I had the idea that for this next era, we could have someone wear a Frieg mask and dress up as him.

With the mask, we'd like to make strange clips or music videos — maybe even TikToks — where our songs play in the background and he's just wandering around in real life, kind of bleak or urban settings.

So you want someone to walk around wearing a Frieg mask?

Yurick: Yeah, I was thinking we could make a papier-mâché Frieg helmet or something and have someone walk around in it. I want to mimic those weird Adult Swim bumpers you'd see between commercials — those unsettling, almost surreal little clips.

We want to bring him into the real world, have him exist in actual environments. I think it ties in with the music too, because "Stomp" felt really childish in a way, and that cartoonish aspect went hand in hand with that. But this new project feels more grounded, more mature, and connected to

It's almost like a parody of how people tie music with emotions — like, I'm sad, so I'll listen to sad music. Having him as that kind of figure feels like an ironic commentary on that.

He's a visual representation of the listener — the person who says, "Yeah, this is me. I'm sad, and I'm listening to these songs." It's kind of poking fun at that idea. Not in a mean way, but in a way that shows how it's both relatable and a little goofy at the same time.

With their growing recognition and an unwavering hunger for growth following the release of Stomp, its exciting The Revoir have only just begun to show what they're capable of.

To Yurick, Shae, Stephan, and Madee I personally can't wait to see what you create next, and all the world-building still to unfold through your upcoming music. The Revoir's songs have always sparked a deep curiosity in me that invites listeners to dig deeper, to sit with the emotion, and to imagine the story just beyond what's told.

By writing from a place of emotional vulnerability, without revealing everything at once, Stomp becomes a space to get lost in not just lyrically, but through its layered progressions, mood switches and sonic textures. Tracks like We Can Cry Together, Stomp, and even those still in the works for re-recording, offer a unique kind of comfort- a reflection of memory, pain, and connection that resonates long after the final song which makes it an album worth revisiting each time.

Thanks to UNOBSTRUCTED and The Revoir for the time and opportunity of this interview.
- Shadee Romero



the **revolr**

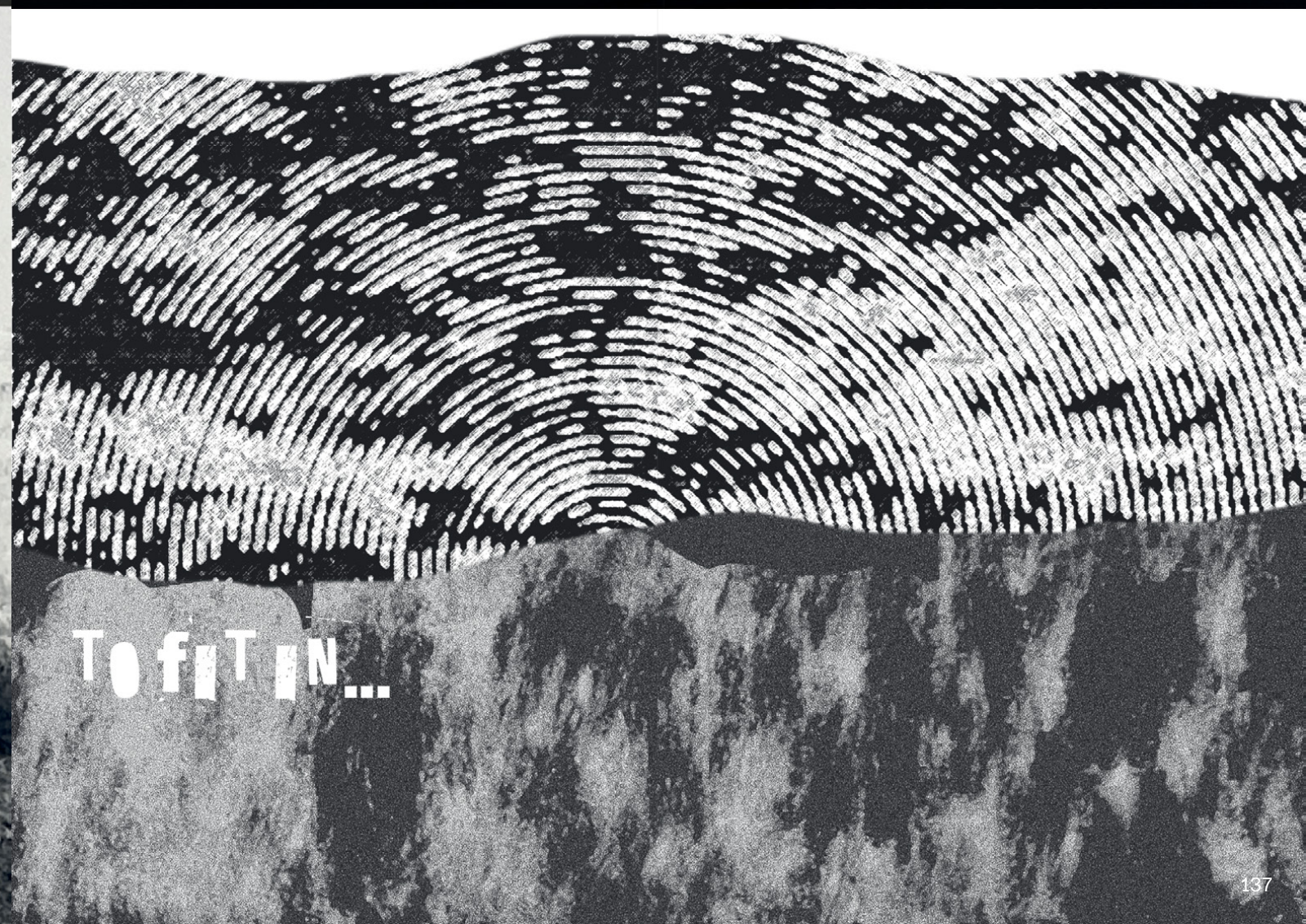


Buried deep in dirt,

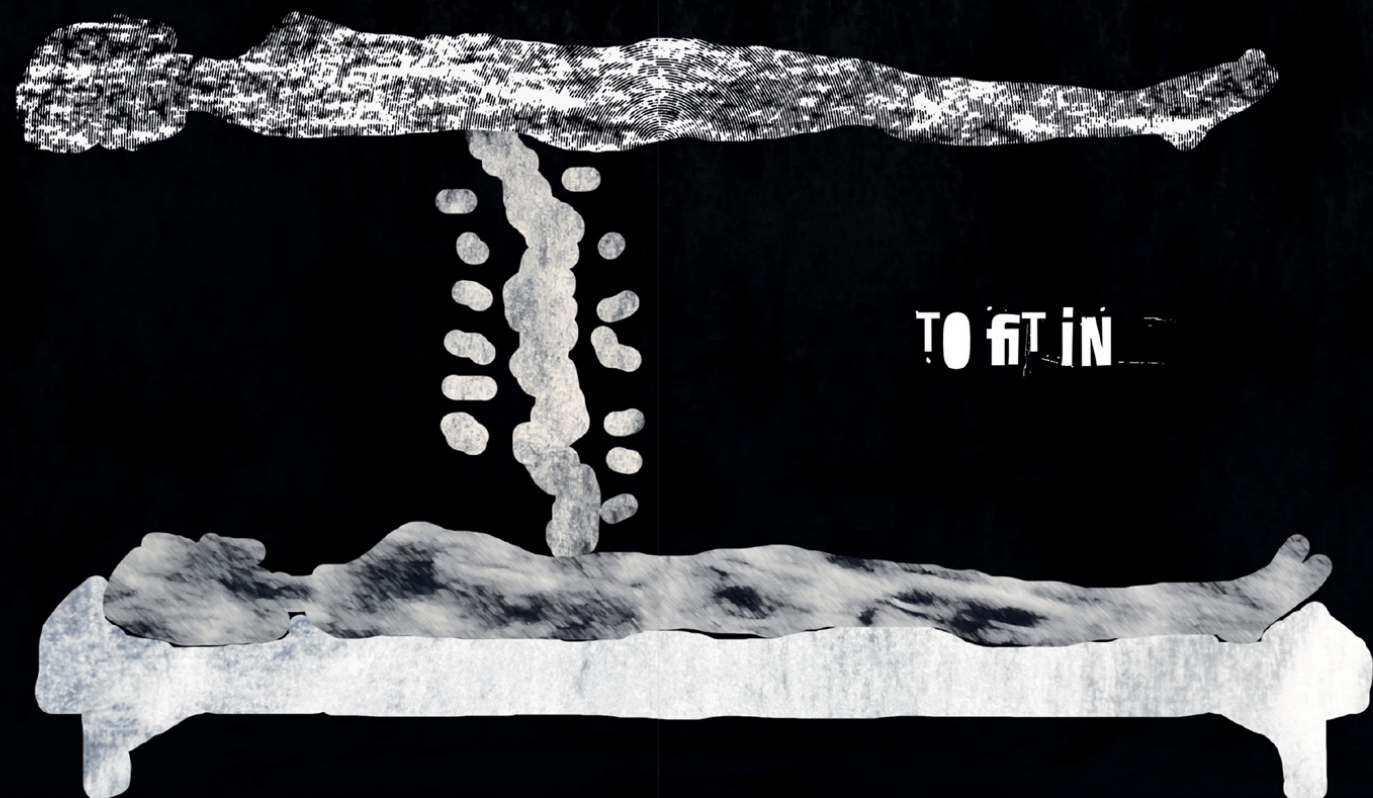
Sprouts split slowly through the frost

I rise with the sun.



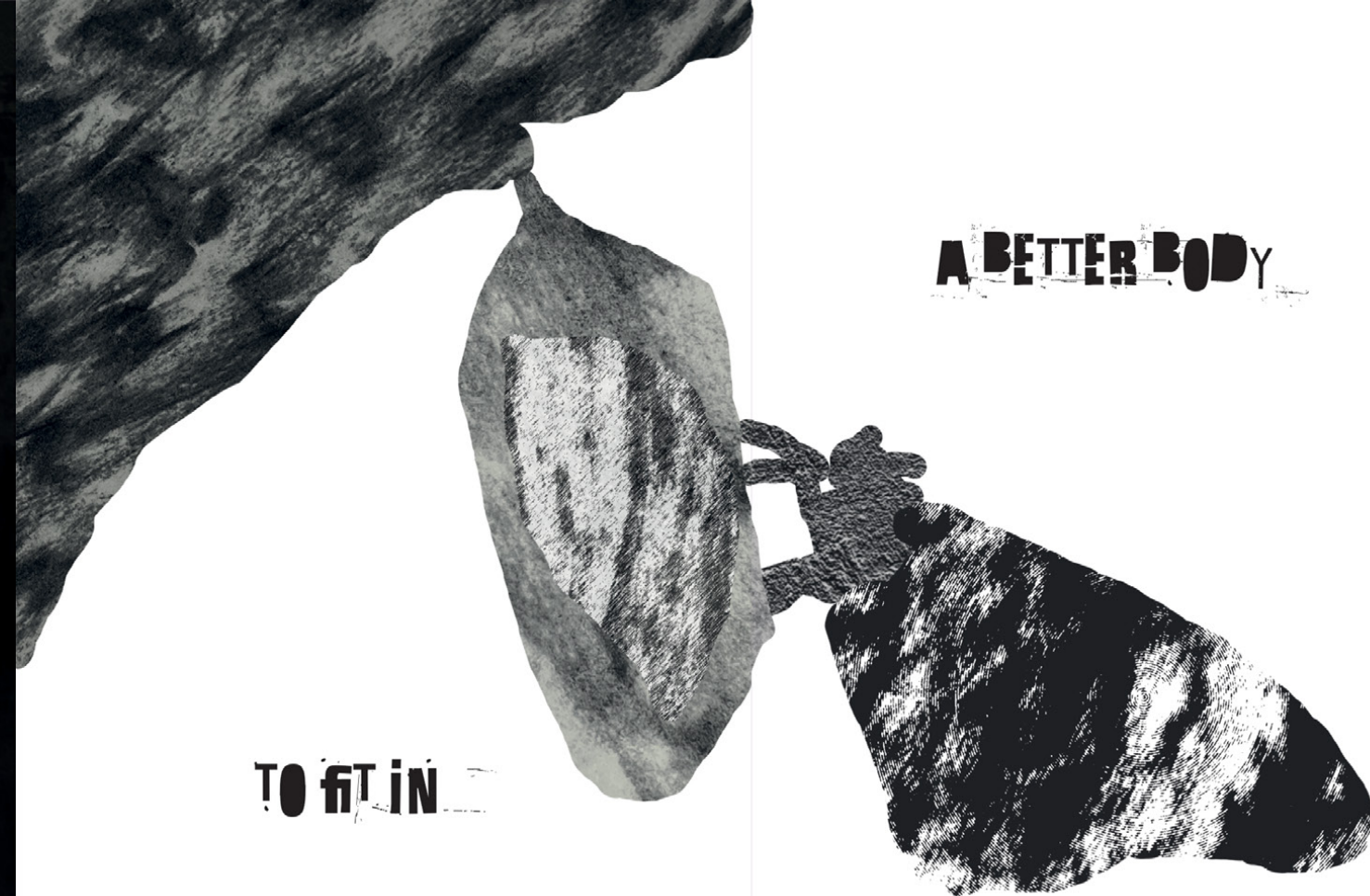


A BETTER BODY



TO FIT IN

A BETTER BODY



TO FIT IN



SHED YOUR SKIN



SHED

Inspired by
Title Fight

There comes a time when the skin we inhabit begins to feel like a cage. It tightens, constrains, and no longer holds the person we are becoming. Shedding that skin is not an act of abandonment but of renewal—a step toward a body that fits the essence we've grown into.

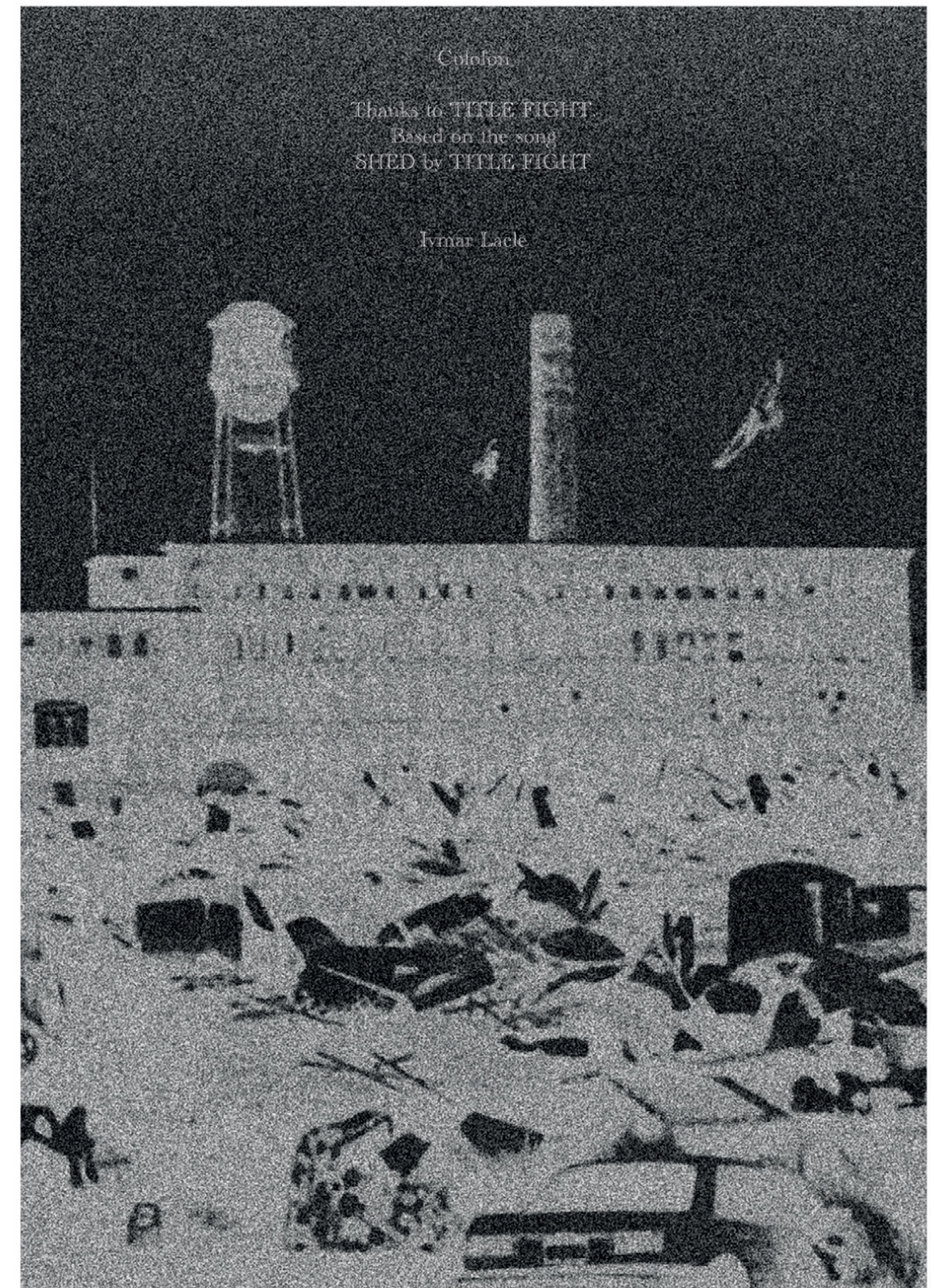
The process is painful. It requires peeling away the layers of doubt, fear, and expectations that others have draped over us. It is an intimate act, a raw and vulnerable unveiling of the self. With every piece we shed, we expose truths we've hidden and dreams we've neglected.

It's a shedding of limitations, a declaration that the old body no longer serves its purpose.

In time, a new form takes shape—not perfect, but aligned. It fits like it was always meant to, a home for the soul we are now. This body carries strength, wisdom, and scars that tell of battles won and lessons learned. It feels lighter, freer, ready to move forward.

To shed your skin is to honor growth, to choose evolution over stagnation. It's a promise to yourself: that you will always seek the body, the life, the space, where you can fully exist and thrive.

Ivmar Lacle





all TALK NO WALK

Born on the vibrant island of Curaçao, I started my clothing brand in 2017, driven by a love for experimenting with my own style. Fashion has always been my way of expressing individuality, and it inspired me to take my creativity further.

Over the years, I've had the privilege of hosting two unique events alongside a fellow artist. We transformed spaces into immersive art galleries and runways, blending fashion, art, music, and food to create unforgettable experiences. It's all about pushing boundaries and showcasing creativity in its purest form.

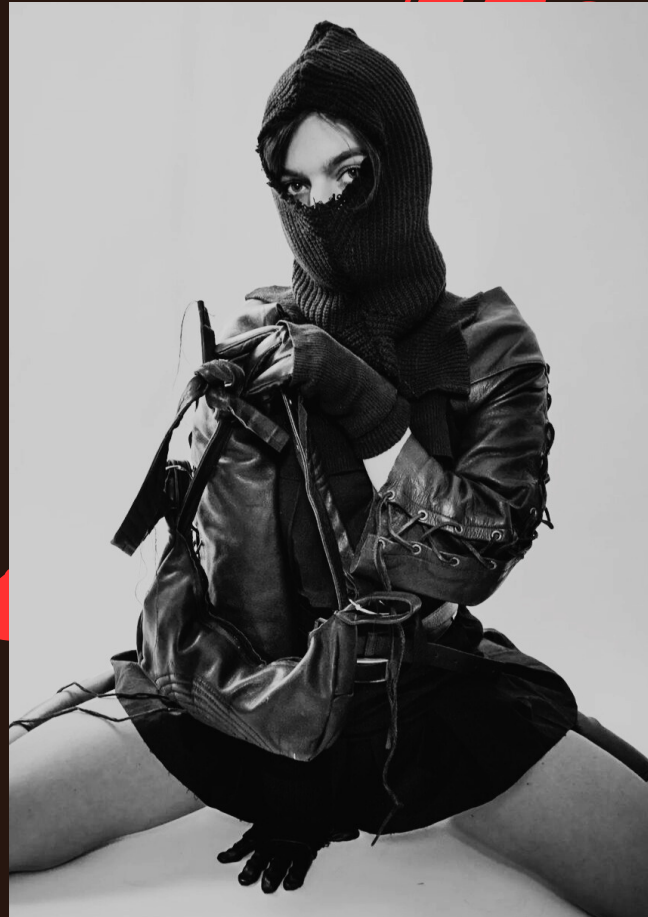
All Talk No Walk is a brand born from the belief that individuality is a strength, not a weakness. In a world where many talk down on those who dare to dream big or stand out, our brand stands with the "weirdos," the outcasts, and the bold. These are the ones who walk their own path, unafraid to be themselves, while others remain stuck in their insecurities, all talk but no action.

We see our clothing as armor for those who refuse to conform. Fashion is more than just what you wear—it's a statement of who you are and what you stand for. At All Talk No Walk, we're here to help you make that statement loud and clear.

We're not about quick trends or fast cash. We're about creating a world of personalized fashion that empowers you to embrace your uniqueness and walk confidently in your own skin.

In addition to fashion, I also produce electronic music, with a focus on hard techno, blending my love for rhythm and creativity. I'm also passionate about illustration, using it as another way to visually express my ideas and push artistic boundaries. Both music and art fuel my creativity and are central to everything I do.

AKIN M.D. JAMES



[The Cosmic Diaspora: Author’s prelude]

Written by Jaci Palm

There are three core moments that led me to writing my BA thesis on Afrofuturism. The first of which was when I was around 5 or 6. Like many children, my imagination at that age had no limits, so of course I had to test it out---because how would I ever know If I had special powers if I didn’t try. So that's what I did. I began with holding a loose playing card on the palm of my hands and spent hours staring at it, waiting for it to levitate. After much careful and determined concentration, It did levitate. Well, probably not---but that didn’t matter at the time. I was convinced that it worked, so I had to try my powers in another way. After levitation, I decided I was ready to levitate myself(i.e. fly). I grabbed an umbrella and opened my window and before making a horrible decision, my sister intruded. I never found out if I could fly, but much like Macon Dead in Morrison’s Song of Solomon, I spent the rest of my life trying to fly. Then there was America, years later when I moved for a year and discovered that race was a thing that existed. In the Caribbean, you don’t grow up with ideas of race---in fact, children don’t have any natural association of race that isn’t taught under the current social construction. But in America, I realized that Race, capital R, meant that the world is different for me than it is for others; an abstract and confusing concept for me to grasp at a young age. Nevertheless, this memory skyrocketed my imagination even more. I grew even more interested in the magical world and completely engulfed myself in TV, films and books; these outlets became a place where imagination ruled over Race. But the world was still as it was, and my powers didn’t work until I decided to pick up a pencil and write my imagination. It worked, and magic suddenly became a real thing, one that I can hold, one that I can see. I knew already then, that I wanted to become a writer. What I didn’t know was that there was a name for what I was doing. Writing and imagining a future where the world was different, where I was different, where the people who look like me lived different and better lives---this was Afrofuturism.

15 years later I discovered the music of Sun Ra, and the surrealism of Donald Glover’s Atlanta, and I decided that I was to be one of them---not just an artist, but someone who creates their own future. Previous research on Afrofuturism wasn’t as dense as I imagined, but I eventually realized a common thread among most Afrofuturist works: Liberation. The ultimate goal of Afrofuturism is to liberate the idea of Race from its limiting and constructing capital R; its liberation isn’t tied to its content per se, rather it is the act of writing and imagination itself that liberates. When the Afro-Caribbean diaspora is represented in the canon, it fundamentally re-organizes the imagination of others in the diaspora. If you doubt this, I implore you to look at most 20th century white-scifi. Upon close-viewing, one will see endless stories that depict flying cars, artificial intelligence, space-exploration.

Now look at our current day. These technological advances, once imagined and written by the white-western world of scifi, are the ones reaching our society quickest. Some have already arrived. To paraphrase the legendary Afrofuturist Kodwo Eshun, the past, present and future speak to each other in a long conversation with the goal of keeping everything as it is. And if the one who starts that conversation is someone who looks like me, then just imagine what kind of ground-breaking change we can see in the future.

Glover, Eshun, Sun Ra and even myself, we speak to the future not because we want flying cars or artificial intelligence. We speak to the future because we need liberation.

In short, my thesis follows Afrofuturism from three elements: escapism, representation and liberation. These are the three keys that unlock the Afrofuturist movement and they interact with each other indefinitely. Escapism is the first. As a subgenre of speculative fiction, escapism must be at the core of all speculation. The ability to close one’s eyes and travel to a hypothetical world is in fact, escapism. In Colson Whitehead’s The Intuitionist, the first text analyzed in my thesis, the story takes place in a world with futuristic technological advances but this world is offset by the society’s highly segregated societal dynamic. The novel allows us to wonder what time period it is. The true answer is never given and the reader remains uncertain, but in actively situating the novel in several combinations of possible histories and futures, the novel pushes the reader to escape; to escape from the current understanding reality and temporality. It is an Afrofuturist novel that turns the reader into an Afrofuturist. The second text and second chapter of the thesis concerns Henry Dumas’ “Ark of Bones”; a short story that retells a biblical story with a black Noah, who travels to the American segregated south to save black people. Here, the second element of Afrofuturism, representation is presented. The Afrofuturist reader has now engaged in escapism and arrived in a world where the real savior is not a robed white man, but a dark-skinned leader. What this produces is a reorganization of the past and the future, ultimately dismantling the idea of past and future entirely. Inspirations of these forms of literary texts lead to the creation of new narratives in the world of ideas but also in the “real” world. Inspirations like this lead to the creation of people like Sun Ra; an amalgamation of the ancient Egyptian sun god, with the alien race of Venus. Successfully, Ra’s active performance of his identity is a liberating act, in that he rejects the perceived customs and realities of the real world and actively creates his own; thereby defining his own identity without the limiting oppression of subjugation and categorization.

So, the conversation has already started. I am only one part of the long line that is the black literary canon. In the same way that Ra and Glover’s contributions helped me see the future for my kin, I too shall gladly contribute to this canon, so that in a hundred years, the Afro-Caribbean diaspora has the proper tools to re-imagine their future, and the process will repeat again, and again, and again.

Ad infinitum. <>



Luna cu solo laga mi na pas
No tormentami den mi soño nan mas
Mustrando mi tur loke por ta
Of por lo menos
Dunami mas tempo
Pa haci mi soño realidad
Luna cu solo dunami curashi
Dunami e forza pa forma di nobo
Manera awa ta forma ola
Atrobe y atrobe
Y baila unda cu biento mand'e
Luna cu solo dunami pasenshi
Pa mi sigui bai dilanti
Maske cu mi no sa unda esey ta
Pa mi sera amistad cu mi soledad
Pa mi confia cu e lugar cu ta wardami
Ta miho cu mi por a imagina

BY JULIE FARRO

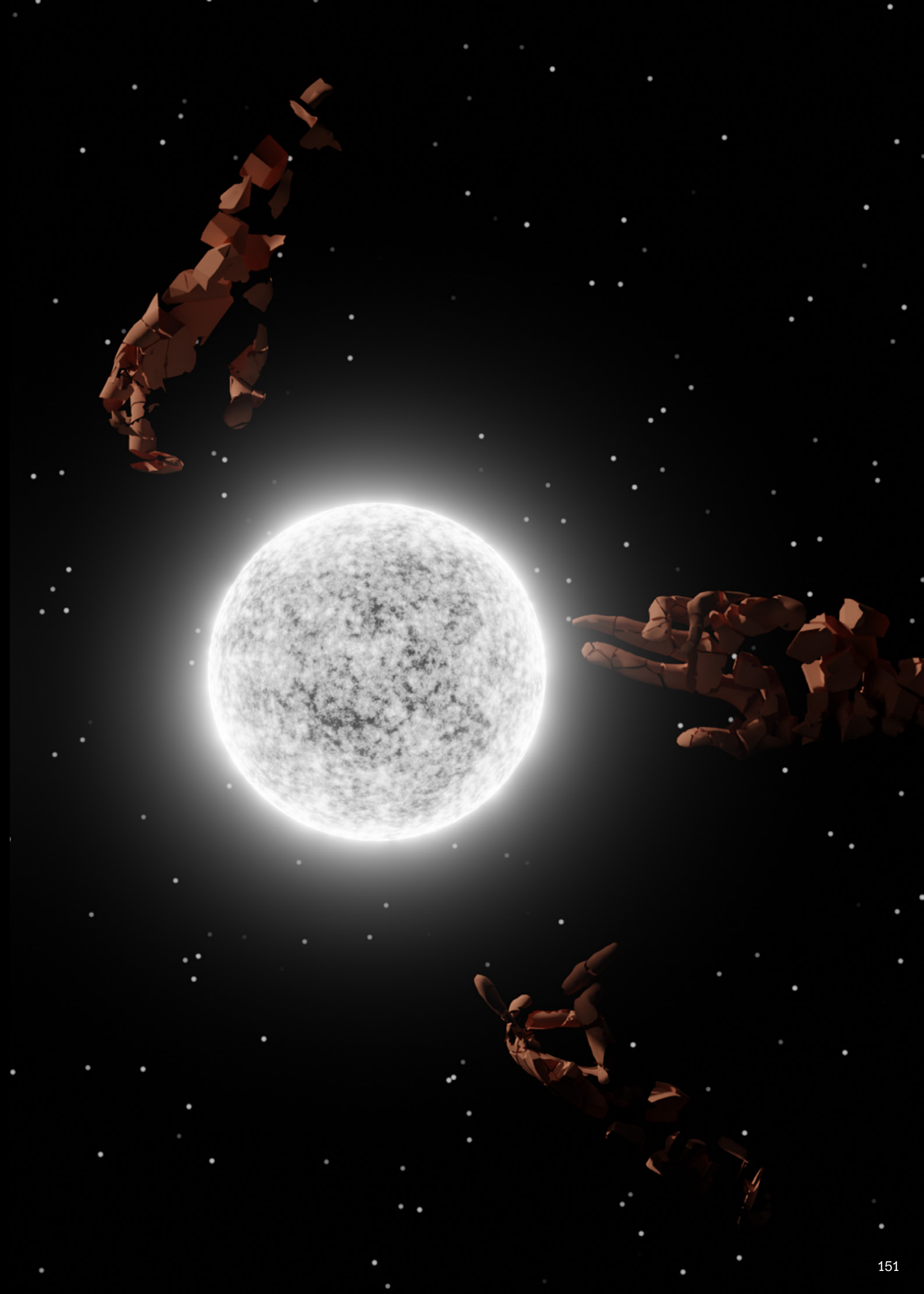
Warranted Theft

My dreams, you say, I have no right to them.
It's warranted that you take them.
A price for knowledge, entertainment.

I knew the price, you say,
for a lifetime of entertainment creativity is the price.

I beg and I plead, please give it back.
You sigh and say, you're the one who is still here.

BY NYREE RIERA





I. An Indefinite Definition

I have always juggled on the thought of the what if. What if life just takes you on this complete 360, having to direct your entire focus on something else. Perhaps, something new, or old, or just enlightened.

My first thought on the what if of rebirth, bringing back light to focus, was 'The Desk'. The final chapter in Patti Smith's 'Just Kids'. The chapter is based years after Patti lives the death of Robert Mapplethorpe, her long time love and life partner.

"The other afternoon, when you fell asleep on my shoulder, I drifted off, too. But before I did, it occurred to me looking around at all of your things and your work and going through years of work in my mind, that all of your work, you are still your most beautiful. The most beautiful work of all."

After two such forces of the creative world, crashed within each other, the question remained upon me — how could someone go on? Is it possible? What if yes/not?

"In all the world one may always hope to recapture something lost. But sometimes we are obliged to set memory of certain things —"

Rebirth is not always sudden. It doesn't always announce itself with fanfare or finality. Sometimes it arrives slowly, wrapped in the quiet of transformation. It is a rhythm felt more than understood, a stirring beneath the skin.

To define rebirth would be to limit it and especially it's possibilities. So instead, let us indefinitely define it—as everything. Because rebirth is not just resurrection from death. It is the subtle return from despair. The reawakening of a forgotten desire. The reshaping of the self after love, after trauma, after time.

It is personal. It is universal. And it is everywhere.

This piece is a gathering, a mosaic of rebirth as it pulses through art, literature, and music. Each medium a lens. Each voice a witness of the concept.

II. Rebirth in Literature

Patti Smith, Just Kids (2010)

Rebirth is not always a shedding of change; sometimes it can be a deepening. As Mapplethorpe began to live openly with his sexuality, the soulmates, especially Patti, did not see this as a rupture, but a continuation and evolving act in their life, an unfolding of what had always been there.

"I think having to define his impulses and confine his identity in terms of sexuality was foreign to him." "Robert and I still kept our vow. Neither would leave the other. I never saw him through the lens of his sexuality. My picture of him remained intact. He was the artist of my life."

To Patti, Robert's becoming wasn't about labels or categories. It was about truth. Their love endured because it transcended form. He was not reduced by change, instead expanded, and she met that expansion without fear. Their rebirth was a kind of recognition: of the self in motion, of a love so true, that stays rooted even as everything else shifts.

III. Rebirth in Music

Pink Floyd – The Dark Side of the Moon (1973)

In the same way Patti Smith reflects on love and loss after Robert Mapplethorpe's passing, The Dark Side of the Moon speaks to a quieter, more internal rebirth. Pink Floyd's exploration of alienation, self-doubt, and the passage of time resonates deeply with the transformation that follows trauma. Rebirth here is not the sudden flash of salvation; it is the slow, deliberate unfolding of self-facing the inner tumult and embracing it. ' "

"And if the cloud bursts, thunder in your ear / You shout and no one seems to hear."

In this haunting refrain, Pink Floyd speaks of the isolation we often feel during times of crisis, when even our loudest cries seem to disappear into the void. Yet, it is through this very darkness that a form of rebirth arises—not in the absence of pain, but within it. The album's tracks like "Breathe" and "Time" reflect the relentless passage of time, but also the necessity of change. Rebirth is not about escaping the past, it is about confronting those buried parts of ourselves and accepting the power of transformation, even when it is uncomfortable, even when it is hard.

Just as Smith watched Robert's identity evolve, Pink Floyd challenges us to examine the elements of our own lives that we've left dormant or neglected. Rebirth here is not sudden or dramatic—it's an ongoing process, one where the self is continually shaped by time, experience, and the shadows we must face

Closing Reflection

To be reborn is not to erase what came before, but to carry it forward—transformed, repurposed, redefined. Rebirth lives in the quiet moments after heartbreak, when the breath steadies again. It's in the painting that follows illness, the poem that breaks a long silence, the song that rises after protest.

We all pass through small deaths. And in ways both subtle and profound, we are always returning to life. It is not a singular event, but a continuous unfolding, fluid, shifting, evolving alongside us. A theme reflected across time and expression. In art and in living, the essence of rebirth lingers, waiting to be unearthed, reimagined, reinterpreted.

Its definition resists finality. It is the pulse behind creativity, the momentum that urges us to challenge boundaries, to reconsider what we thought we knew, to reshape ourselves and the stories we tell.

[Journal Entry 03: Rebirth as the repetition of loss]

Written by lem

I often wonder: are the mind and soul both eternal?

The stains of grief feel like they transcend time and space; it feels like a permanent stain on the soul. Not that that's necessarily a bad thing, but it's often hard to ignore the fact that I carry things with me that I do not recognize. Where does this feeling come from?

Are we reborn again, and again, and again?

From Hindus to Sikhs, to Buddhists and Jains — all believe in reincarnation. In all four traditions, there is this belief in Saṃsāra — the continuous cycle of rebirth — and of course, the liberation from said cycle. Aside from this, each belief system also believes in the concept of “karma,” and how our actions now can impact and affect our future lives. Each belief system has a different reason as to why we come back. This, to me, doesn't necessarily matter. I'm only invested in what we carry with us to our next destination.

Because if this is true, does this mean that we carry little pieces of grief and loss with us in every lifetime? Do we also carry the trauma of being born again, and again, and again, with us in every lifetime? That visceral scream, the first sound we make when we enter this plane of existence, has to be from the pain of remembering what once was, and what will never be again, right?

I have more questions than answers, and though I've received many answers from all over, none ever leave me satisfied. I've heard that we carry nothing at all. That each life is a clean slate, and what feels like memory is just residue of imagination. Someone else has told me that they believe we carry everything, buried deep. Like, real deep into the soul's subconscious, which shapes what we fear, how we love, and shapes the people we are drawn to, or at least how we want to perceive them. And lastly — maybe most connected to the aforementioned belief systems — I've heard how we carry only what we have not yet learned, that each painful moment is a lesson waiting to be understood.

I can't help but grieve all my past lives. Within that grief, I particularly mourn the loss of innocence I have experienced for millions of years. All the lives I've lived. Carrying little bits and pieces of the past version of me into the present. In my grief, I also mourn the loss of my current self. Will I ever know who I am, or who I will be, if it was all predetermined by what once was?

I feel ungrateful often. I feel as if I'm in a constant state of arrested development. Like a child that refuses to give up their dollhouse. Always touching the antiques in the thrift store even though there's clearly a sign that says “don't touch,” because it's for my satisfaction. Peeping at phones on public transportation, even though that's obviously bad manners, because I want to see for my own satisfaction. My curiosity has a nasty veil of selfishness and cynicism.

I don't think I'm smart enough, per se, to verbalize anything. These are my own questions, in my own brain, and this is me trying my best to articulate a consistent stream of thought. This is probably some philosophical junk that someone has said before, as no thought is ever in this world original anyway, not even our most intimate ones. If we get a redo in life, I'd assume every thought, ever thought, has already been thought — therefore, there is no original thought. Right? Even this one, haha.

The idea of being born over, and over, and over again just seems grotesque, no?

All that blood, all that repetition. And it never ends. Repetition, ultimately, is familiarity; it's how one learns. You get used to this new version of you every time you have to go out and practice it — again, and again, and again.

I wonder if reincarnation has a buffer. If, for a split second, we become an amalgamation of every life we've ever lived, the moment we take our last breath. I wonder if we remember this feeling subconsciously, and that maybe that's why we try so hard to prescribe meaning to life while we're on Earth. Why we reinvent ourselves over, and over and over again. Because in that split second, every question you've ever had is answered, every emotion you've ever felt is felt, and every thought you've ever had happens all at once, all at the same time.

This is the closest I will ever get to believing in “something”.

This is my way of believing in something higher than myself, in believing at the possibility that there is a Godly system beyond my comprehension capable enough of

It helps me justify my actions in this realm, and absolves me from true responsibility. Does that make me reprehensible? Possibly. Does that make me a bad person? Probably. But who are you, to decide who's bad anyway? Have you noticed how “bad” people live long, fulfilling, and healthy lives? At least that's what a lot of people say. Especially those who have been scorned.

Art bears witness to this cycle:, Mapplethorpe's evolving love life reflected after in intimate portraits, and Pink Floyd's meditations on time and change.

Every act of creation becomes a form of renewal.

A way of evolving, beginning again, and reframing what was once fixed.

Rebirth encourages curiosity.

It asks us to stay open to disruption, to hold space for uncertainty, and to recognize that we are never finished.

It weaves itself into who we are marking us, but never limiting us.

Ultimately, rebirth is an invitation: to keep exploring, to dig beneath the surface, to discover what waits in the in-between.

In art, in life, and within ourselves, it is a quiet revolution of constantly unfolding, endlessly beginning.

There is no final word on rebirth.

That is its strength.

So now the question(s) becomes as follows:

Do they pay in the next life? Who knows.
Do we pay in the next life? Who knows, and
most importantly, who decides?

CAMINDA DI CROES



TOTO BOROTO

On Aruba driving is one of the main ways of getting around. Reckless and drunk driving is a big problem. There are many accidents, sometimes fatal. At the locations of some of the crashes people tend to plant crosses into the ground (Aruba having a mostly Christian population). As you drive around the island (sometimes on roads that are not easily accessible by foot) you come across many of these shrines. Due to new roads and construction there are now fewer of them. My mother and aunt believe this is a good thing because they believe the deceased cannot rest if the crosses remain.

When I was younger one of my friends, together with a friend of his, passed in a horrific car accident. His older brother, also a friend of mine from school, was driving. He was trying to overpass and ended up crashing into an oncoming bus. He was younger than I was but we sometimes hung out at the skatepark around where he lived. Their crosses (also depicted in the series) have been there about 15 years now. Some have been there so long (and are also nameless) it's almost impossible to know who the victim was or in which year they had died.

I don't know if the dead don't rest because of shrines like these, like my mom says, but it is hard for the living to move on when there is a constant reminder on the side of the road. At the same time I appreciate these small tributes.

The title 'Caminda Di Croes' is Papiamentu, my mother-tongue and native language of Aruba. It translates to 'way of the cross' and refers to the Via Dolorosa, the path that Jesus was forced to take by the Romans on his way to be crucified. The titles of the photographs are the roads on which they stand.

OCT 2024



BUCUTIWEG

12.4947° N, 70.0144° W





L.G. SMITH BLVD
12.51205° N, 70.0302° W



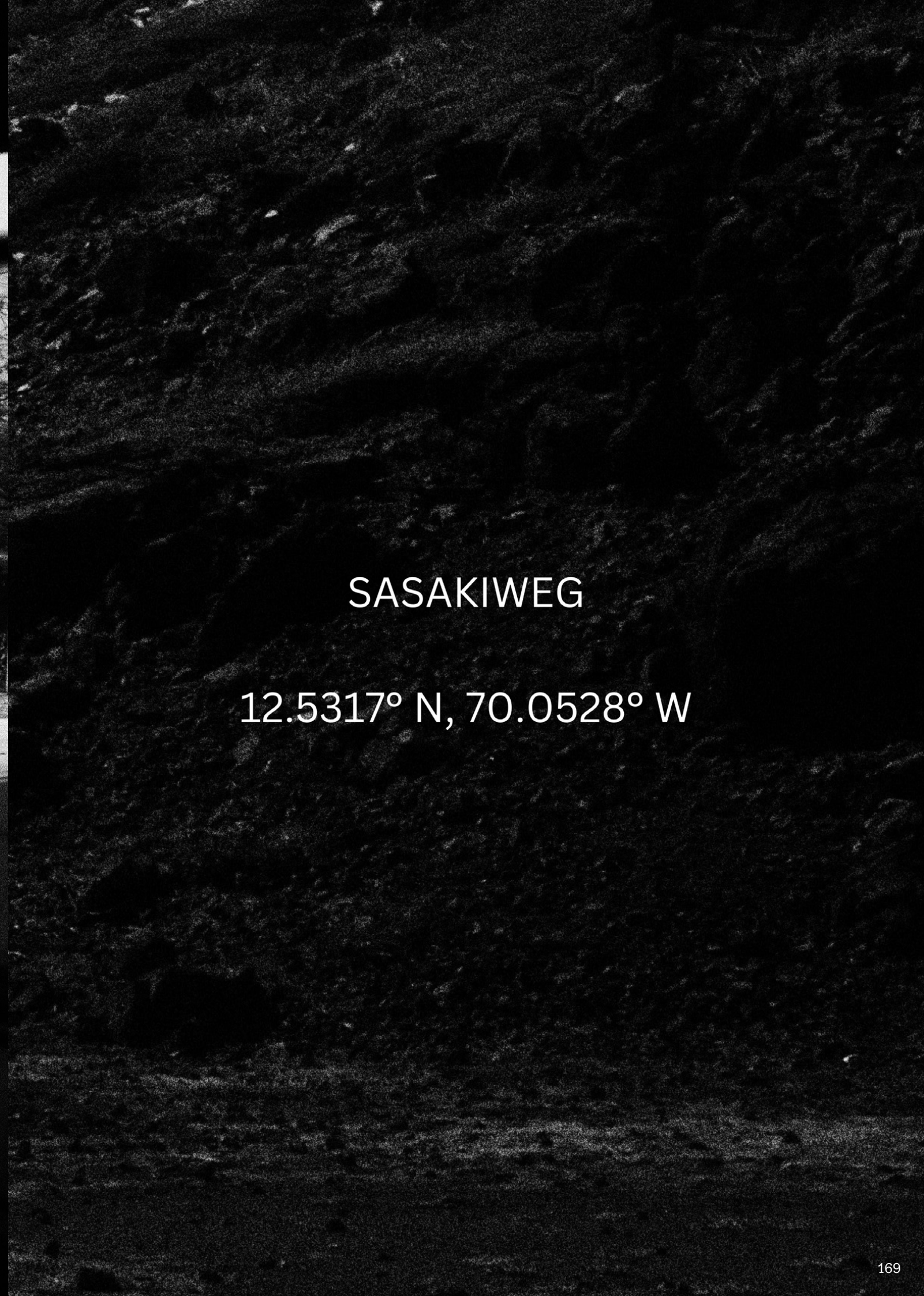
BARCADERA

12.4812° N, 69.9816° W



SASAKIWEG

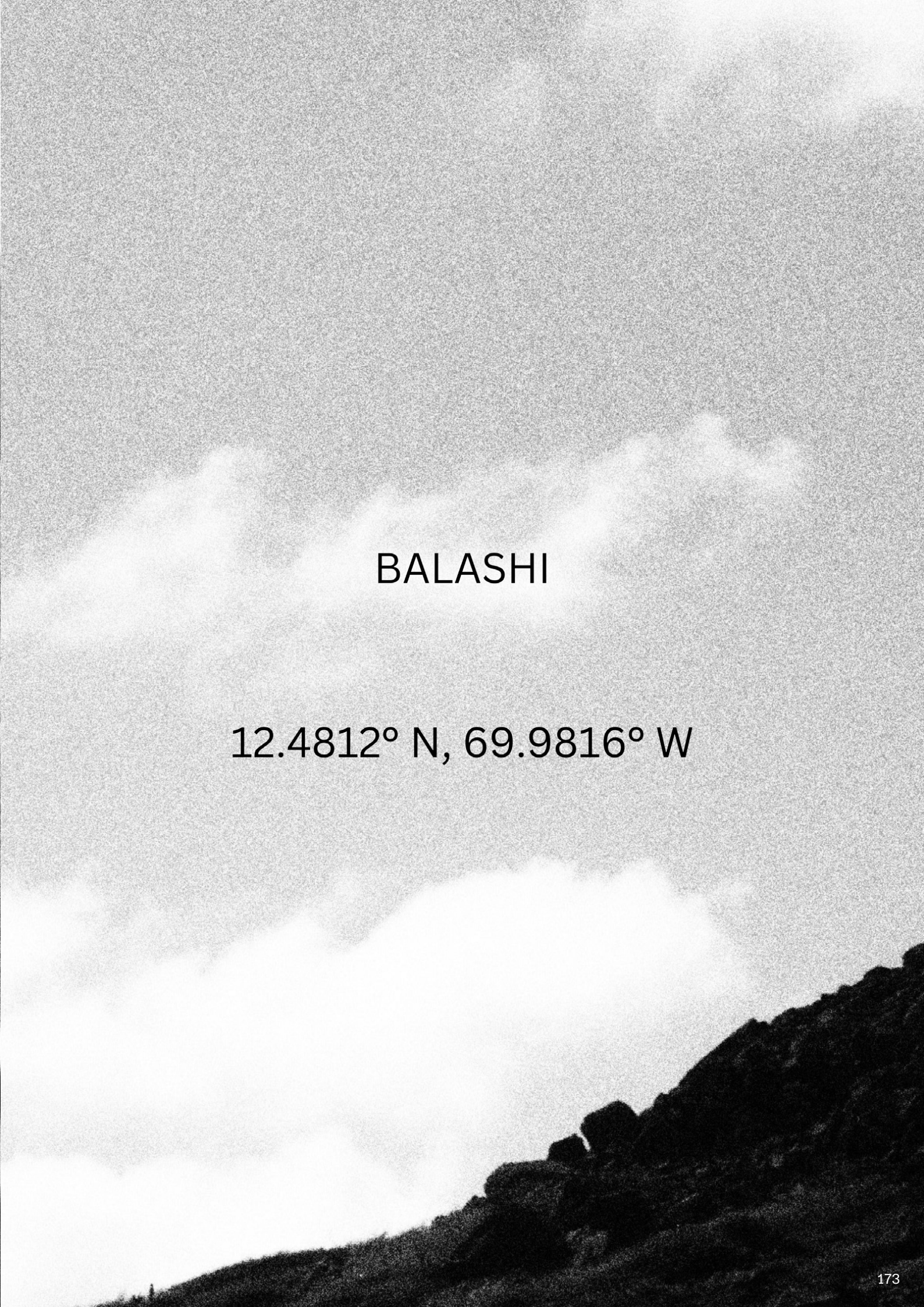
12.5317° N, 70.0528° W





MAHUMA

12.4992° N, 69.9945° W



BALASHI

12.4812° N, 69.9816° W



SAVANETA

12.4610° N, 69.9491° W



UNKNOWN



UNKNOWN



Born in Aruba in 1990 and raised there until he was 19, Efrem Angéla joined the Fine Arts at the Rietveld Academy, graduating in 2017. He now lives and works in between Aruba, Amsterdam and Paris.



THANK YOU FOR FLIPPING THROUGH THE LATEST ISSUE OF THE UNOBSTRUCTED ZINE [REBIRTH]

THIS ISSUE WOULD NOT HAVE BEEN POSSIBLE WITHOUT THE CONTRIBUTORS, FROM WRITTEN ARTICLES, PHOTOGRAPHY, INTERVIEWS, AND ARTWORKS TO THE MODELS AND PLATFORMS THAT SUPPORTED OUR VISION.

WE HAVE RECEIVED TREMENDOUS SUPPORT FROM THE COMMUNITY OVER THE PAST YEAR, AND IT HAS BEEN NOTHING SHORT OF HUMBLING AND INSPIRING TO KNOW THAT WE CAN MEAN SOMETHING TO OUR PEOPLE BACK HOME AND ACROSS THE DIASPORA.

THIS ISSUE WAS LONG OVERDUE. A LOT HAS HAPPENED BETWEEN THE LAST ONE AND THIS ONE. AT TIMES IT HAS BEEN OVERWHELMING TRYING TO FIND OUR PLACE IN THE ECOSYSTEM, BUT SLOWLY AND SURELY THINGS ARE BECOMING CLEARER.

THANK YOU TO MY FRIENDS FOR MAKING THIS POSSIBLE, FOR BELIEVING IN ME AND IN US, AND FOR STICKING WITH ME WHEN THINGS GET OVERWHELMING OR TOUGH. - ANGELO WERLEMAN



CONTINUE SUPPORTING US BY SHARING, BUYING THE PHYSICAL ZINE, OR KEEPING CONVERSATIONS ALIVE WITH US.

HANG TIGHT AS WE CONTINUE FIGURING THINGS OUT ACROSS THE DIFFERENT DEPARTMENTS AND NEW DIRECTIONS WE WILL BE TAKING UNOBSTRUCTED INTO.

DO NOT FORGET TO TELL YOUR FRIENDS ABOUT THE ABCSSS DATABASE.

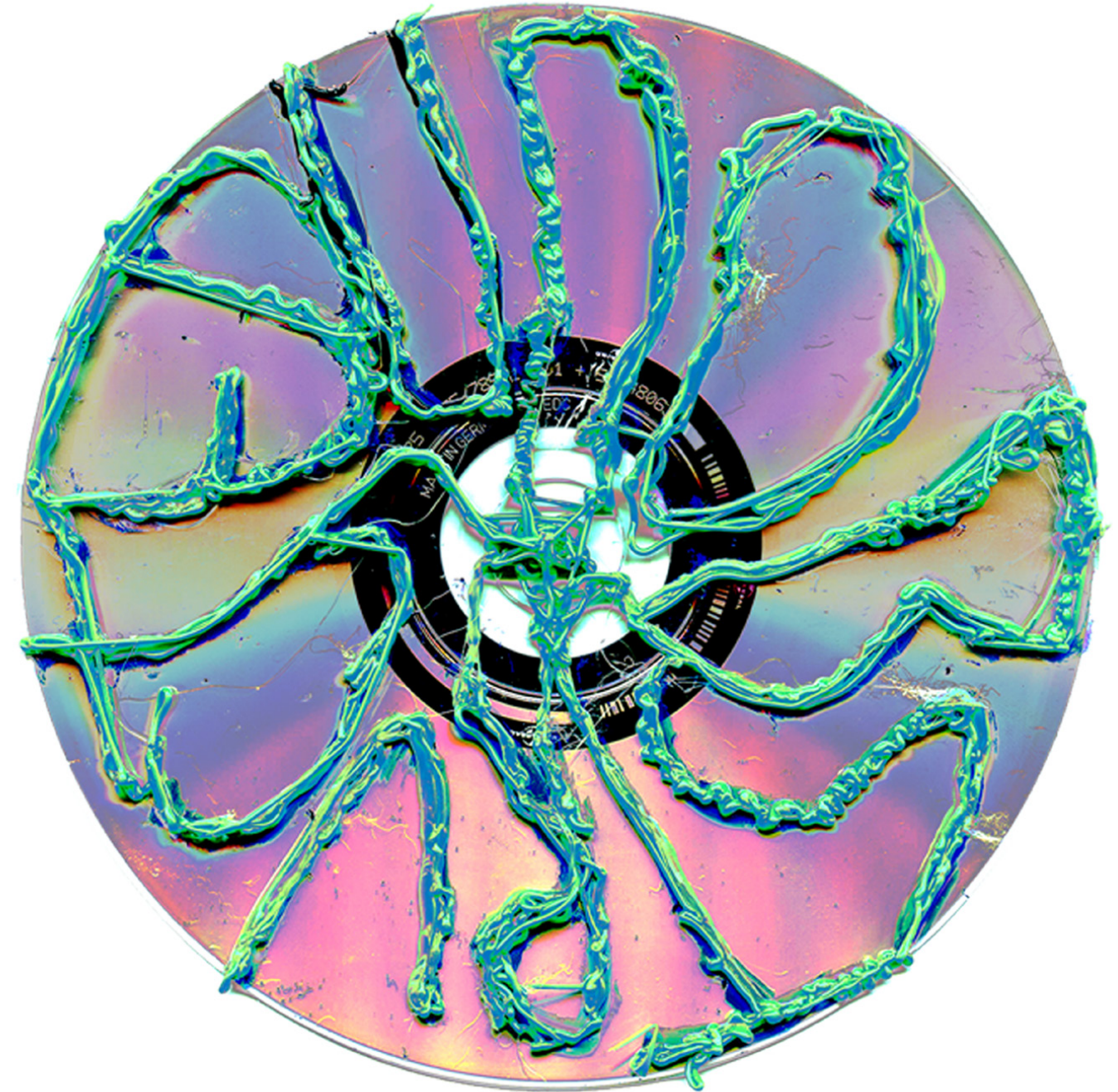
BY THE WAY, WE ARE ALWAYS LOOKING FOR WRITERS FOR OUR WEBSITE. INTERESTED? CONTACT US.

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